

ETUDE

the music magazine



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February 1949

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THE DALLAS SYMPHONY ORCHESTRA, conducted by Artur Dorati, presented on January 8-9 the world première of Béla Bartók's opera, "Prince Bluebeard's Castle." Two Hungarian-born singers were engaged by Mr. Dorati to sing the solo parts: Olga Forrai, soprano; and Déziré Ligeti, basso.

A BRONZE BUST of Victor Herbert was recently unveiled in Fairmount Park, Philadelphia, near the entrance to Robin Hood Dell, by the Kelly Street Chorus, widely known as the original chorus of that city's famous李白. The director of the chorus, which numbers among its members men who are active in the business and professional life of Philadelphia.

SERGE KOUSSEVITZKY and the Boston Symphony presented in January an "American Festival" as a feature of his program, and included in this famous organization. In two pairs of concerts in successive weeks, American music of the past twenty-five years was reviewed, and a number of significant works were presented. Included among the composers whose compositions were played were Henry Cowell, William Schuman, Howard Hanson, Lukas Foss, Walter Piston, Leo Sowerby, Samuel Barber, Roy Harris, Edward Burlingame Hill, and Aaron Copland.

THOR SERLY has returned from Budapest, where he served as a judge in the Budapest International Music Competition. The composition contest produced one hundred and five works, none of which was considered to be worthy of a first prize. In the piano contest, first award went to Peter Wallfisch of Russia; the second in the piano contest was Sergio Provesi of Italy; and the award for the best string ensemble went to the Tatra String Quartet of Hungary.

VICTOR DE SABATA, eminent conductor, had a sensational success as a guest conductor of the Boston Symphony Orchestra. All box office records for the entire twenty-one years history of the orchestra were broken, and already there is talk of efforts being made to secure Maestro de Sabata as the permanent conductor of the western Pennsylvania musical organization.

THE FRIENDS OF HARVEY CAUL, at their annual meeting in December, announced that "because the calibre of musical compositions submitted to the committee this year fell below the standard agreed upon by the Judges, no First Prize will be awarded in the Harvey Caul International Composition Competition." Honorable mention went to Joyce Barthelson of Scarsdale, New York, for his "The Forty-niners" for solo voices, chorus, and orchestra; and to Grenville English for his "Kings," a work for mixed voices with solo for baritone, and piano. There were sixty-three entries from sixteen states.

JOEL BERGLUND, baritone of the Metropolitan Opera Association, has been appointed head of the Stockholm Opera, succeeding Harold Andre, the former manager.

THE JUILLIARD SCHOOL OF MUSIC conducted a festival of contemporary French music from November 30 to December 3 in the concert hall of the school. There were four consecutive evening concerts in which compositions of some of



complete piano works of the Polish master. A number of world-famous artists will take part in this Chopin festival.

NED ROREN, a young composer from New York, was the winner of the fourth annual George Gershwin Memorial Contest, sponsored by the New York Victory Lodge of B'nai B'rith. Mr. Roren, a award of one thousand dollars, will write his Overture, "Gershwin," which will be with American and Virgil Thomson and last June received his Master's degree from the Juilliard School of Music. He plans to continue his studies in Europe.

THE TWENTY-FIFTH anniversary of the Curtis Institute of Music, established in Philadelphia in 1924 by Mary Curtis Zimmerman, daughter of the late Cyrus H. K. Curtis and Louise Knapp Curtis, was significantly celebrated by two programs given on January 5th and January 6th at the historic Academy of Music in Philadelphia. The first program was dedicated to the really magnificent Curtis Orchestra (one hundred and ten members), conducted by Alexander Hilsberg; with Efrem Zimbalist, virtuoso violinist, and Director of the Curtis Institute, and Gregor Piatigorsky, virtuoso of the Cello Department, as soloists playing the Concerto in A Minor for Violin and Cello, by Brahms. Also on the program was Symphony No. 2 by Samuel Barber, a distinguished graduate of the Curtis Institute.

The second evening was devoted to operas, the first of which was Franco Zeffirelli's "Il Pirata," the second a scene from "Eugen Oein" by Tchaikovsky, presenting two exceptional Negro students (Theresa Green and Louise Parker). The third was Gian-Carlo Menotti's pronounced operatic "American" opera, "The Medium." The great graduate of the Curtis was present to receive volumes of deserved applause. All of the operatic presentations were noteworthy in every respect.

The Curtis Institute of Music has listed upon its faculty many of the world's most distinguished names in music and education. No institution in history has provided more munificently for its talented students, many of whom are now world-famous.

THE FIFTIETH ANNIVERSARY of the composite men's musical fraternity, Phi Mu Alpha Sinfonia, now possessing twenty-two thousand members actively interested in music and music education, was celebrated at the National Convention held at the Stevens Hotel in Chicago. The Convention, the largest in history, was presided over by the University's History Dean Albert Lukanen of Tulane University presided. Charles E. Luton, for thirty years Secretary of the organization, was presented with a beautiful silver plaque. A large number of new members were initiated in the impressive ceremony. Dr. Earl V. Moore, Dean of the Music Department of the University of Michigan, and Dr. James Francis Cooke were made Honorary Life Members of the Fraternity.

ROBERT CASADEUS has resigned his position as director of the Conservatoire de Fontainebleau, France, in order to be free to devote more time to his concert engagements and to composition. Nadia Boulanger, the distinguished French pianist and teacher, has been appointed to succeed him.

(Continued on Page 125)



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PUBLISHED MONTHLY
BY THEODORE PRESSER CO., PHILADELPHIA 1, PA.

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FOUNDED 1883 BY THEODORE PRESSER

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Entered as second class matter January 16, 1884 at the P. O. at Philadelphia, Pa.,

under the Act of March 3, 1879. Copyright 1949, by Theodore Presser Co.,

for U. S. A. and Great Britain.

\$5.00 a year in U. S. A. and Possessions; also in the Philippines, Costa Rica, Cuba,

Dominican Republic, Guatemala, Haiti, Mexico, Nicaragua, Panama, Republic of

\$2.50 a year in Canada and Newfoundland, \$4.00 a year in all other countries.

Single copy, Price 30 cents.

SENSITIVITY is one of the all-essential assets of the musician. There is a delicate balance, a feeling for moods, for exquisite expression, for the materialization of the dreams of great master souls—long speed to eternity—which must be part of the musician's life. The combination of this sensitivity with high skill, physical virility, pleasing personality, and a well-balanced mind is indispensable to all who would follow the tone art.

The successful musician must face strain all of the time. The labors of a great composer, a masterly conductor, a distinguished artist, a famous singer, are often overwhelming. The general public has very slight grasp of the daily grind of those in the music field, all the way from the busy little teacher to the topmost stars in the music world. The strain is always there. Musicians come to expect it. There is no punishment to a musician like idleness.

There is always some danger that the musician, with his necessarily sensitive nervous system, may lose his balance and become a victim to his enthusiasm and ambitions. We have known this to be the case in far too many instances. Late hours, irregular meals, exhausting journeys, contacts with crowds of interested people, curiosity seekers, chronic lionizers with grips like steel vises, dignified professors, chortling dowagers, tittering youngsters, autograph collectors, and curious fellow citizens can be very enervating. Once we attended a reception at which a celebrated pianist was the lion in the receiving line. After shaking hands with an apparently endless crew of people, he turned to us and said, "I'll never get into anything like this again unless they let me wear boxing gloves." Upon another occasion a noted contralto, famed for her physical strength, fainted after shaking hands with a mob of over two thousand admirers. Add to all this the study and practice required during a concert tour, and we need not wonder at the frazzled nerves of some artists.

Nor is the strain any less upon teachers. One famous teacher in Rome once said to us, "I could play that Tchaikovsky Concerto ten times with less effort than it takes to teach it to a pupil. I not only have to go through the experience of learning again, but I have to go through the still harder strain of communicating scores of corrections, changes, suggestions, to the pupil." The teacher understands just what effect he wishes to secure. Some pupils, however,

Musicians and Sensitivity

are unable to grasp his meaning without interminable explanation. Then the mistakes—each mistake stabs the teacher's nervous system, and these continuous stabs sink deep into the teacher's sensitivity, so that at the end of the day he may be more exhausted than if he had played three or four recitals. Sometimes we are inclined to think that the sensitive person has no place in teaching.

Among teachers, however, we have observed that sensitivity operates like a vicious circle. With frayed nerves the teacher is in no state to cope with the petty annoyances of life. Little occurrences that to the ordinary "hard-boiled business man" would seem inconsequential are magnified until they become major annoyances. This soon becomes a habit and accounts for some of the breakdowns of music teachers who supposedly should be at their best.

The cause of such sensitivity is psychological rather than vocational. Some music teachers permit this sensitivity to grow in a kind of cellular fashion until their lives are ruined by it. Like fear and hate, it produces functional disorders of the internal organs, which may lead to serious diseases. The cure is found in rationalizing, in using one's power of control to evade the mental states that produce fear and imaginary troubles. It is imperative for the music teacher to cultivate a happier, richer outlook upon life. Religion has helped thousands of people, everywhere, to get rid of sensitivity and has led them to success.

Dr. Norman Vincent Peale, Pastor of the Marble Collegiate Church in New York City, in one of his famous Saturday night addresses over the NBC stations, discussed the subject of sensitivity with such understanding and sympathy that ETUDE asked his permission to reprint passages which may be of help to our readers.

"Practice thinking generous thoughts about people. Adopt the habit of giving everybody the benefit of the doubt. If somebody does something to you that irritates you or hurts you, stop and say to yourself, 'Maybe he didn't mean it. Perhaps I misunderstood it. Besides, if he did do it, this doesn't represent his real best self.'

"To cast out such unhealthy mental or emotional irritants as sensitiveness requires the substitution of new and healthy thoughts. This fact was interestingly illustrated to me recently when I spoke at a banquet in a certain state before a large audience of businessmen.

"The Governor of that state was present and we were seated together at the head table. In my speech I pointed out the power of creative and positive thinking. He said he had never been troubled

(Continued on Page 66)



MARBLE COLLEGiate CHURCH
Fifth Avenue and 29th Street, New York City, was founded in 1823 and is the oldest church in America having a continuous ministry from the date of its establishment. In the background is the towering Empire State Building.



Photo by Fabian Bachrach
APOSTLE OF CONFIDENT LIVING
Dr. Norman Vincent Peale, Pastor of the Marble Collegiate Church, who in his pulpit and "on the air" speaks to millions weekly.

The Pianist's Page

by Guy Maier, Mus. Doc.

Noted Pianist and
Music Educator



Chopin: Prelude in E-Flat Major,
Opus 28, No. 19

CHOPIN'S Prelude in E-flat Major has always seemed to me music worthy to accompany the world's exulting psalm of jubilation: "Lift up your heads, O ye gates, and be lifted up, ye everlasting doors." (Psalms 118:19-20).

Surely it is one of the "liftings" pieces of music ever written. Schumann's *Aufschwung* is another. Chopin's own Etude in E-flat Major Opus 10, No. 11 so closely resembles this prelude in its effect that I advise students to start each of the E-flat prelude with a texture-diget like the arpeggiated chords of the study. Here is the first measure of the study:



and here is the digest of the Prelude's first two measures:



The Practice Plan

Read the prelude referenced several times slowly in this "liftings" manner until you are acquainted with its content; then plan to study it as follows:

1. Memorize eight measures a day. This will give you an easy eight-day preliminary work-out, since Measures 33-40 are repetitions, and the last seven measures are easy. Begin each day by reading carefully the digest of the eight first measures you will play. After you do not "read around" playing with them. Memorize your daily stint at once; for this is a very difficult piece. Only by concentrating wholly on the keyboard location of the notes will you attain accuracy and speed. Establish the habit of playing the eight measures very slowly, by memory and without looking at the keyboard.

A Good Hand-Stretcher

If not practiced overly long or too strenuously the

piece makes one of the best hand-stretching studies I know. Small hands find it especially beneficial to work at something "high, wide and handsome" like this... But beware of extending your span too long or too much.

As your playing becomes more fluent you will sense the lifted quality of the prelude more and more. Not for moment does the music touch the earth. Phrase upon phrase unfolds upward in exquisite convolutions and kaleidoscopic transformations... Perhaps sometime you may be able to consummate your study of the prelude with such a soaring performance that at its conclusion the "King of Glory" will indeed "come in." Those two great final chords are truly "gate-openers"!... And afterward you might suitably lift up your voice in another line by David: "I will extol Thee, O Lord, for thou hast lifted me up." (Psalms 30:1).

Prelude in D Minor, Opus 28, No. 24

the keyboard. Don't let inaccuracies creep in; touch every key before you play it. Hold your hands arms quiet; play very quickly when you are sure before you play those top melody tones with fourth and fifth fingers, or those dangerous left hand slips. Often memorize and practice each hand separately.

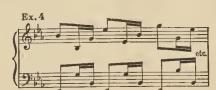
Practicing for Speed

There are many ways to practice the prelude for speed. The following are the necessary others. I think, are relevant and time-wasting. At first do not practice longer than eight measures without resting.

1. Count six; accent first note of triplet. Between impulses relax at counts 2, 4 and 6 and prepare (cover) as many notes as the next impulse as you can span. Single handed first, then hands together. In crescendo gradually; never use pedal in such technical practice.



2. Practice the example below in two ways (a) legato (b), with the eighth notes staccato, the sixteenth gradually increase speed.



3. Practice in rapid one-measure impulses (legato) with three counts of rest... count aloud;



4. Same way, but in two measure impulses. Aim for $J = 160$ to 176.

Every once in awhile stop rapid practice and play 4 or 8 or 16 measures slowly and solidly with a relaxed tempo. This is a good "decompression" exercise; looking at the keyboard... Immediately afterward play the same measures lightly and legato at moderate or semi-rapid speed; for this you may look at the keyboard.

Practice Helps

At first the left hand must be practiced long and unremittingly alone. Work at the right hand separately to get the right hand to move easily. Small hands should not attempt this practice, and I advise pianists with hands of just so-so span not to try to hold the quarter notes which Chopin has written in the left hand pattern. (He, himself, often omits writing these as quarters)—At first divide into two impulses with rotational feel toward thumb, thus:



The moment the first impulse is played cover the notes of the second impulse, the lower note, with your fifth finger, the upper with your (Continued on Page 66)

* From "Chopin, The Man and His Music" by James Huneker... Charles Scribner's Sons, publishers.

Alexander Brailowsky needs no introduction to American concert audiences. For more than a decade, his brilliant and searching musicianship has attracted with such enthusiasm that his recitals are generally sold out within a day of their announcement. Born in Kiev, Russia, Mr. Brailowsky gave evidence of his marked endowments when still a child. He studied at the Kiev Conservatory, where he had the only purely technical teacher of his violin career. At the age of sixteen he went to Vienna, to study with the renowned Theodor Leschetizky. He was the last and one of the youngest pupils that the great master accepted. Only a few years later, young Brailowsky embarked upon his own career, which the world has marked by brilliant success. His superb technical equipment, his penetrating and original musical interpretations, and his rare ability to sit his hearers, have won the unqualified praise of audiences and critics alike. One of the great pianists of the day, Mr. Brailowsky devotes the following conference to outlining the requirements of pianistic training.

—EDWARD'S NOTE.

The Training of a Pianist

A Conference with

Alexander Brailowsky

Internationally Renowned Pianist

BY ROSE HEYBLUT

In private practice, no matter how deeply I have thought about it, it always takes on something new the first time I play it in public. For this reason, I did not begin to play Brahms on my programs until three or four years ago. Of course I had studied Brahms for years—but in the deepest part of my musical truth. I knew that his works were not yet strong enough to be carried before my public. I have never given a public performance since that time, which I did not fully comprehend. And even then, as I say, the first public performance of that work never fails to reveal to me shadings, meanings, possibilities which, for all my earnest private study, had not been clear to me before. Perhaps the quickest way of saying all this is—never forget musical thought.

Concerning "Methods"

THIS pianist needs to remember that he is first and foremost a musician. Now, being a musician is not quite so simple as it may sound! It involves, naturally, a series of studies out of which more than that, if I may say so, are necessary. The pianist who practices one pursues such studies. That pursuit is the re-creation of music. The pianist who spends half his life training his fingers to feats of speed, strength, and skill does not necessarily make himself a musician! During the average concert season one is made all too aware, alas, of the number of young aspirants who give the impression of having a spastic technical equipment, a well-developed sense of volume and musical utterance—but with nothing to utter in a musically revealing way. Let us examine the causes which bring about such a regrettable condition.

It is possible, of course, that I am mistaken, but it seems to me that the reason for this is to be found in the training of these young pianists. I have often noticed that a very young performer plans a debut recital made up solely of the great, massive, difficult works that an experienced artist of mature development would hesitate

to crowd into one program! A monumental work of Bach may be followed by Liszt's B-minor Sonata, or Brahms' F-minor Sonata, with the whole to follow with the three Beethoven sonatas, each in its way representing a peak of musical development and understanding. The trouble lies in attempting to reach that pinnacle before one has the strength for the climb! Thus, as the first great error that is allowed to creep into the training of the young and gifted pianist, I see this almost hysterical desire to play works for which he is not yet strong enough. Young pianists who have never been able to understand why the young pianist is so resolutely unwilling to devote himself to the kind of music for which his very youth, his lack of maturity both in thought and in technique, naturally fit him. In approaching Beethoven, for example, why must the début-recitalist plan a massive *Hammerklavier Sonata*? He has a mature perception of the music; Beethoven wished to communicate it; demands a surety of musicality and technical control which it is quite impossible for any insecure young beginner to possess. For a start, why does he not play Beethoven's Opus 31 sonatas? They are less difficult to grasp, less difficult to perform and even less difficult to please, even from hearing them, including the performer himself.

There is a great difference between exploring difficult compositions for study, and performing them in public. And the difference is so great that by "difficult" I mean not purely technical problems! The true difficulties of a great work of music lie in its musical thought. That is why it is quite possible for exceptionally well-developed musicians to play such works without realizing the complete musical meaning of that work. Naturally, the advanced piano student, or the young artist, should study the *Hammerklavier Sonata* and other difficult works! But bringing them to public performance is another story. The very excitement of playing before an audience has its effect upon performance. It can happen that the work takes on sudden new and revealing values when one comes to it first by that instrument. He will then be able to discover musical thought in the work, to see what he was playing merely correct notes, or the expression of something of my own. It was an excellent device, and I have never forgotten it!

Leschetizky had definite musical ideas of his own; at the same time, he was wonderfully broad-minded in allowing others to have their own ideas. "What is your opinion?" "What is that?" "What will you do when you leave me and have to think for yourself?" "Think for yourself!" was his chief maxim. And when our individual thinking differed from his, he allowed us to explain it and, if it violated no musical demands, he allowed us to keep it. Very often he and I would differ on some point of interpretation.



ALEXANDER BRAILOWSKY

When I had shown him what I meant, he permitted me to continue in my own way.

The full value of Leschetizky's remarkably liberal teaching came to light only in later years. What he had always said paid to me—I learned to think things out by myself and for myself. That, I believe, is the true service a teacher can render his students. And this holds true technically as well as musically. As the artist matures, he develops his completely individual manner of playing—of thinking—even of holding his hands! And if he does not, there is a curious paradox: when the artist reaches his heights, people pay for the compliment of wishing to imitate him. Yet the very thing that has permitted him to reach those heights is the fact that he is himself and cannot be imitated!

Leschetizky advocated a basic hand position which, in general, is very good one: a generally relaxed wrist, with arched fingers and slightly rounded fingers. While I was with him, I used this position. But when I left him, I gradually developed my own way of holding my hands... with a somewhat higher wrist. Neither way is "right" and neither is "wrong"—it depends on the individual hand structure. Again, I play octaves on a general thing—individual passages, with a rather high wrist. My famous colleague, Mr. Horowitz, usually plays octaves with a low wrist. The same student may watch both of us, and wonder which is "right." And both are "right" according to our individual needs!

That is why it is so difficult to talk of technique. The mature pianist plays as he needs to play. I have never practiced technique, but general exercises—since I am a child of twelve, I simply begin the day's work by playing whatever I happen to have in mind—not necessarily program practicing!—and go on from there. I have never given any conscious study to pedaling. In fact, I have never noticed how I pedal. I simply feel, instinctively, when to use the pedal and when to leave it alone. This may be the secret of my success for another, I feel, is that another kind of system of metronome and metronomic pedaling would be impossible for me. I may say, however, that I make use of the left pedal. Except in *forte* passages, of course, I use a great deal, in order to bring out contrasts of color. I emphatically do not advise anyone else to follow me! Unless, of course, he feels that the left pedal is essential to the development of his own performance he has to begin and work out for himself.

What a pity thing it would be if a pianist could actually tell others what to do! Or would it be so happy? It might bring about less haphazard results, but it would defeat the continuous individual thought which alone is the basis of solid musical development!

Musicians and Sensitivity

(Continued from Page 63)

by sensitiveness or impatience until he had been Governor for several months. He said he hadn't realized how one could become so irritated by people.

"It so affected him that he consulted his doctor regarding his growing irritability. The doctor gave him a prescription but not for medicine in a bottle, or a pill, but it was in the form of an idea. He said the Governor should go to a doctor and then make a day the following statement: 'If anyone has the power to irritate or annoy me, it is because I have given him that power.' He was to remind himself that if anybody was able to irritate him or make him sensitive, it was because he allowed himself to be made sensitive. As a result of emphasizing this idea, he has been able to control his irritability, and sensitivity, and its control over him."

"He said, 'Urge people to practice definitely filling their minds with great religious ideas and they will get God's peace in their hearts. In that way they will cast out the devil of sensitiveness.' So said this Governor. And he's right. Practice fills your mind with thoughtful, restful sensations and they will come automatically to your aid in a crisis."

The musician in any field who has overcome sensitivity to imagined injuries makes a long stride toward his higher musical objectives.

The Pianist's Page

(Continued from Page 64)

eye... then play it and flash back over the first impulse... Later combine the two impulses:



Each day practice a dozen different left hand patterns. (Never use damper pedal in such exercises)—At first rest between each second repetition of the figure, and so on. Do not concentrate on playing the first (bottom) note of the group with a hard poke, for it will upset the rotational balance and tire you quickly. The relentless repetition of these fundamental tones assures their solidity.

Other Details

Practice the right hand melody alone with treble-finger tip strength and directly from the key-top—never from the "air." The tip solidity must be reinforced by the strongest, freest wrist. The cañon-like passages are blocked in the score for exact, slow hands together practice. In performance start these passages (Measures 14, 18, 32, 35, 36) softly; make no crescendo until the final six or eight notes—then let 'er rip!

Soden very much beginning in Measure 37; and burst out suddenly in Measure 50.

Note the sixteenth or thirty-second rests in the right hand of Measures 7, 12, 16, 25, 30, 48, 60, 62. Such sudden silences are found elsewhere in the score and are similarly indicated by *rubato* devices which are simply instructions to hold up the rhythm of the measure. Sometimes this hold-up is very marked and dramatic, like a shock, but more often it is an almost imperceptible hesitation, momentarily interrupting the progress of the melody.

Music That Comes in Bottles



Miss Cope McWhinney, who has a Master of Music degree from Barnard and a Music Diploma from the Juilliard School, is now teaching at St. Mary's High School, Burlington, New Jersey. She has devised a way of interesting her pupils through a kind of bottle xylophone, as shown above. The bottles are tuned with water of different colors. That is, the note C would always have one color, the note D would have another

color, and so on. Thus the child could immediately distinguish with the eye the note required. Then, in addition, there is a little marker on each bottle showing its musical pitch and the position of the note on the staff.

Miss McWhinney reports: "The notes on each bottle are a starting point for reading music. They and children intensely. They never forget the tone position." It is surprising how a little variation can gain child interest.



CARLOS CHAVEZ

Director of the National Symphony Orchestra and world-renowned composer. His most recent work was a ballet for Martha Graham, which she produced under the title of "Dark Meadow." The subject was an ancient Greek legend.



Photo by Louis Mellenon

TWO OF MEXICO'S FOREMOST COMPOSERS

Luis Sandi and Jose Pablo Moncayo discuss their new operas which they have been writing and to write by the end of Fine Arts in Mexico City. Both Sandi and Moncayo are basing their operas on vivid incidents in Mexico's past. Sandi's opera is entitled "Carlota," and Moncayo's opera bears the title, "The Mulatto of Cordoba."



MEXICAN GIRLS DRESSED FOR A FIESTA

Mexico, Land of Musical Charm

by Robert Stevenson

FOR the music student from the United States, Mexico has on occasion turned visiting United States composers green with envy. Much more important than the mere fact of playing Mexican music, however, is the high quality of the music which is played. During only a few weeks in Mexico City the visitor from the United States has an opportunity to hear enough of the vital new music of several different schools to send him away convinced that the cause of new music is indeed a worthwhile one even today, amidst the echoes of war's destructiveness and all the spiritual decay that seems to surround us everywhere.

Chavez Looks to the Future

A refreshingly fearless of Mexican musical endeavor is the absence of an overwhelming advertising structure. When Mexican new music is played by the orchestra, it is simply played, and there is very little of the frenetic build-up. In advance that we sometimes consider necessary for the success of a new work here, Chavez, always a man of vision, is more towards the future of music than towards the other ways. He frequently gives young conductors an opportunity to appear with the orchestra. What is more, he gives them complete freedom in the choice of their programs, and he allows them ample rehearsal time. One conductor this past summer included a *Viola Concerto* and the new *Sinfonia Serena*, both by Hindemith, the Brandenburg Concerto, Number 5, of Bach, and a new *Toccata for Percussion*, all on the same program. The last two of the major works were new, far more rehearsal time was needed, and Moncayo, the conductor in question, got the extra time required. The performances were precise and brilliant.

The visitor to Mexico will find orchestras functioning outside Mexico City in the capitals of the State of Yucatan, the State of Vera Cruz, and in Guadalajara. Fortunately for the future of Mexican music, the leadership of all these orchestras, with the exception just mentioned of a temporary set-up in Guadalajara, is in the hands of Mexicans themselves. The National School of Music in Mexico City is also entirely staffed by Mexicans and the program of instruction is an intensive one. Blas Galindo, the director, a man in his late thirties, is a music composer of distinction. Just at present he is writing a *Cello*



THE MAGNIFICENT PALACE OF FINE ARTS IN MEXICO CITY
This is also the National Opera House

Sonata on commission from the Koussevitzky Foundation. Last summer he showed his versatility as a composer of incidental music for a highly dramatic stage play produced at the Palace of Fine Arts. Despite Galindo's own technical proficiency and his position as head of the conservatory, he is not without an extraordinary fund of wit and good humor in his teaching. He is not surrounded by an awesome group of secretaries who fend off the public. Rather, he makes himself accessible to all those who need to see him, and works not on a five-minute interview schedule, but rather gives each caller the time needed to settle the problem in hand.

Concerts for Children

For a visitor from the United States there is no more impressive sight than a view of the Palace of Fine Arts filled to capacity with school children. Operating in the national capital is a program of music appreciation which is correlated with the orchestral concerts from week to week. A new series of "Concerts for Children" has been added to the school schedule. These are edited on an extremely able composer and musical historian, Lude Sandi, who has transcribed for school use not only a wealth of material from the greatest masters, but has also managed to incorporate in the texts which the Department of Education has issued a sizable amount of contemporary music by such composers as Milhaud, Poulen, and Stravinsky. Throughout Mexico a really heroic effort is being made to develop choral singing, and these texts are especially designed to provide just that wide variety of material with Spanish words which is prerequisite to good choral singing.

Another interesting phase of Mexican musical life is the reworking of sixteenth and seventeenth century manuscripts from abandoned monasteries and convents, where they have lain forgotten for so many years. The first organ in the New World was installed before the end of the sixteenth century in Mexico City's Cathedral. The greatest organ in the world, in reality, however, is not organ music but rather a wealth of choral music. A few years before the destruction of the Spanish Armada there came from Guatemala a composer, Hernando Franco, whose church music showed a mastery surpassed by only the best European masters of his time. In 1740 the Mexico City Church received a director of music at the Cathedral, and for several years composed profitably. A choral group in Mexico City recently performed some of his exhumed compositions, and created a stunning effect with his music. There are other composers of note besides Señor Franco, who have been found in the archives of the church, and other ecclesiastical foundations, whose repertory of music which is gradually coming to be appreciated for its true worth. It is significant that an opera was performed in Mexico City some years before the death of Handel.

Beautiful Buildings

Mexico City is predominantly a city of beautiful buildings. One of the most outstanding is the new building of the National School of Music, located in the Chapultepec Park area. The cost of this splendid building exceeded five million pesos. There is an immense auditorium seating thousands, an outdoor amphitheater with a protecting roof, a chamber music hall, and an abundance of soundproof studios and practice rooms. The school of music, which has been previously noted, is served by Blas Galindo as Director, who is all on scholarship. Those with especially noteworthy talent receive, in addition to free tuition, sixty pesos a month, an aid for living expenses. There is also a school of music under the auspices of the National University of Mexico, which has a fine faculty of modern masters.

A visitor to Mexico interested in church music of our own time would find the largest organ in Mexico located not in the Mexico City Cathedral, which is undergoing complete reconstruction, but rather in the Basilica of the Virgin of Guadalupe. Here there is installed an organ of 10,000 pipes, which is the largest with organ stops dispersed in three locations throughout the shrine. The organist, a veteran of over twenty-five years' playing experience at the Basilica, is himself a composer of some note, with many published compositions. Perhaps the best center for the study

of sacred music of the Gregorian type in Mexico is not the national capital itself, but the ancient colonial town of Morelia. Here there presides an organist and church composer, Juan Jimenez, who has studied in Europe, and concertized throughout the United States.

The lighter side of Mexican music is typified by the perennially popular composer and pianist, Agustín Lara. Lara receives a fabulous income from his radio, record, and stage engagements, and his tunes are hummed and whistled throughout all Latin America. A portion of the beginning, with no formal musical training, the sheer force of his lyric genius has captivated the hearts of millions. His melodies are not built on the conventional patterns of our own music, but on the style of his own country. His songs remain for consumption near the border. Lara some years ago married María Félix, one of the national beauties of Mexico, and a top-flight movie actress. One of his most popular hits remains "Maria Bonita."

A Land of Perpetual Spring

When I first visited the United States think one of the most interesting and able composer and musical historian, Lude Sandi, who has transcribed for school use not only a wealth of material from the greatest masters, but has also managed to incorporate in the texts which the Department of Education has issued a sizable amount of contemporary music by such composers as Milhaud, Poulen, and Stravinsky. Throughout Mexico a really heroic effort is being made to develop choral singing, and these texts are especially designed to provide just that wide variety of material with Spanish words which is prerequisite to good choral singing.

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Mr. George Chadwick Stock, well known New England violinist, is now eighty-four years of age. In his will vigor and health of a man many years younger. His discussion of the value of the correct employment of speaking and singing in relation to health is therefore significant. —Erron's Note.



GEORGE CHADWICK STOCK

TALKING and singing are both manifestly helpful to all-round health. The lungs, throat, and vocal organs are thus exercised and strengthened. Good posture, deep breathing, physical and men-

is a land of perpetual spring, and the visitor finds himself working in a climate which is cool and invigorating. The warmer days and seasons are at their height while musical life in the United States is at its lowest, and the summer doldrums. For the mature musician there is the possibility of constructive research in a host of unworked manuscript material. The great history of Mexican music remains to be written. Meanwhile, every day brings new treasures to light. There is also some of the land and human creative art. Mexican Music Editions, a new publishing firm and Discos Anfon, a new recording company are issuing some of the most important new music of our time in print and on records.

Many readers have happened in one way or another on the story of "The Pearl," which also appeared as a motion picture. A humble Mexican finds a pearl, with which he hopes to gain riches, a education for his family, and health. Through the malignancy of fortune, all of these things evanesc. At last the Mexican peasant throws the pearl back into the sea, from whence it came. In Mexico there are many pearls of great price, some still awaiting discovery. Of course everyone will know how best to use the good things he may find there, and the schools and colleges will bring with them many opportunities for business opportunities can always be missed. But for a conscientious traveler, and for a student searching for really constructive opportunities, Mexico challenges and beckons in a manner difficult to resist.

Sing Your Way Back to Health!

by George Chadwick Stock

tal pulse are definitely among the by-products of well developed speech and song. The person who limits use of the voice to a "yes and no" monosyllabic style of speech, priding himself on brevity in speaking, makes a mistake. Monosyllables not only are drab and uninteresting, but useless as voice and lung developers.

It is the daily use of distinctly uttered words of all kinds, both speech and song, that helps to keep the lungs, heart, vocal organs vitalized, flexible, and responsive, so that they may be maintained in full strength and health.

In diversified, intelligible speech and song, health benefiting consonants are used. I refer particularly to such consonantal sounds as T's, K's, B's, G's, V's, and J's. These are the most pleasant to the ear, and the easiest to which they react favorably upon the respiratory tract, the lungs, and air cells, causing their repeated distension and resulting in a kind of massage. This invigorating manipulation of the lungs and air cells also is essential to good health. It is beneficial, in the degree of intensity of words, vowels, and consonants are habitually and dissociated, and when well done, especially in this true when singing. Note that when T is sounded audibly and vigorously, as in syllables such as "ton-tan-ten," a considerable pressure of air is forced back into the lungs and air cells, thus causing their healthful distension. With this simple practice, the diaphragm and all the other muscles used in breathing are both really exercised in a natural and spontaneous manner.

If you are a confirmed, non-talking, sphinx-like type of individual, that stops outer to your voice-box. Sing more, talk more (of course, talk sensibly). Sing whenever chance offers and when you feel like it. Get the bathroom vocalizing habit. Indulge in laughter. Laughter and jolly "Ha! Ha's" clean out the stale oxidized air, and provide a fresh supply of health-promoting oxygen. This will brace you up mentally, vocally, and physically.

Laughter, vocalizing, singing, and wholesome, lively speech are antidotes for a tired brain, a worried state of mind, and they don't cost a cent!

* * *

"Music unites mankind by an ideal bond."

—Richard Wagner

ETUDE



HIS IMPERIAL MAJESTY, HAILE SELASSIE I. The descendant of Solomon wearing fine examples of embroidered velvet and goldsmith's art which are in great favor.

Alexander Kontorowicz has had one of the most interesting assignments to fall to the lot of any musician. Called to Ethiopia at the close of the War, he has planned and guided the musical progress of that heroic land to a point where Ethiopian musical life can begin, at least, to take its place among those more traditional musical nations of the world. Recently the home of Heifetz and Grodowsky, Mr. Kontorowicz grew up and interested himself with Heifetz, who was his fellow-student under Elie Malkin. He continued his studies in St. Petersburg, under Krueger and Auer, and in Berlin under Carl Flesch, after which he embarked on a series of highly successful concert tours throughout Europe, winning wide recognition. His teacher, the famous Alexander Glazunoff and Bronislav Huberman, Mr. Kontorowicz always has managed to find time to combine his concertizing with teaching. He has served as professor at the Conservatory of Vilna and at the Chopin Institute in Warsaw, and has prepared many of the younger violin virtuosos, including himself, Parus, Maria Błodkiewicz, and Ida Haendel.

In 1940 he came to Warsaw and began another concert tour, which carried him to Egypt. There he was offered the post of Court Violinist, professor of the Royal Institute of Music, and of Head of the Music Department at the University King Fouad I. He remained in Egypt for eleven years. In 1944 he received a call from Ethiopia, to serve as Director of the National Conservatory of Music. He accepted, and came to Addis Ababa, where he began to integrate musical conditions in Addis Ababa. Since a national musical life was not yet fully developed there, Mr. Kontorowicz approached his new mission with keenest enthusiasm, and remained there until the summer of 1948, when the need of rest and of a change of scene led him to the United States. His first recital was enthusiastically received, partly by virtue of his playing transcriptions of native Ethiopian music, which he is the first to arrange. During his American sojourn, Mr. Kontorowicz will divide his time between teaching and concertizing. In the following conference, Alexander Kontorowicz takes ETUDE readers on a musical tour of Ethiopia.

—Erron's Note

FEBRUARY, 1949

Musical Development in Ethiopia

A Conference with

Alexander Kontorowicz

Eminent Violinist

Director of Music to His Majesty,
Haile Selassie, Emperor of Ethiopia

BY STEPHEN WEST

On my arrival in Addis Ababa, in 1944, I found musical conditions in a state where desire was greater than accomplishment. There was no music school or conservatory; while there was a conservatory and a state conservatory, and there was not in the best sense organization; and there was no real interest in improvement along the lines of concert giving and general musical interest. That these conditions have been enormously—almost unbelievably—improved in four short years, is due to the vision and encouragement of one man: the Emperor the Ethiopians. Our first task was to develop native teachers. The Ethiopians are a most intelligent people, eager to learn and to teach. In four years we have developed an able group of gifted young Ethiopians in whose hands the future instruction of the young people may safely be left. Our curriculum followed exactly that of any first-class European Conservatory, providing instruction in instruments, singing, theory, harmony, and counterpoint. The first obstacle to more rapid development was the lack of practice studios. This obstacle was handily overcome by the Emperor, who provided the school with instruments which are loaned to the students, and who gave permission for certain rooms to be used for practice. Our school has developed promising teachers, soloists, and conductors, and at present numbers over four hundred students, all of them intensely enthusiastic.

Ethiopian musical life is climaxed by court concerts. Court functions are conducted with highest ceremonial dignity and elegance. In the official palace there is a vast concert hall containing several hundred persons. At one end is the throne, decked with a magnificent Bithume grand piano, and opposite is the great throne where the Emperor and Empress sit. At either side are the places of the royal guests—members of the diplomatic corps, Ethiopian notables, and so forth. It was my privilege to prepare the programs for (Continued on Page 127)

Haile Selassie, Ethiopia's Emperor is a person of highest culture. In addition to his native Amharic he speaks English, French, German, Italian, and Arabic. His interest in his people, his state and government is also great, yet he has time and energy to devote to the cultural welfare of his people, whom he is eager to advance. The Emperor likes music. He subscribes to outstanding journals—including your excellent ETUDE—and, what is more, he reads it. It has been a pleasure to work with him. Singlehanded, he has given music a firm start in his land, and when I have had to seek audiences with him for the development of musical projects, I have never once been disappointed in the outcome of a plan of musical good.

A Conservatory Is Established

In speaking of the development of Ethiopian music, we must make a clear distinction between European music which is brought into the land, and the native music which has existed there through thousands of years of tradition. Let us begin with the first.

Upon assuming my duties in Addis Ababa, as Director of Music, I began at once to reorganize the orchestra. That was all very well as far as it



ALEXANDER KONTOROWICZ

Coming from the audience chamber of the Royal Palace, Addis Ababa.

Theodore Presser

(1848-1925)

A Centenary Biography

Part Eight

by James Francis Cooke

The earlier sections of this biography of the Founder of THE ERUSS had to do with the early activities of the work which preceded the establishment of The Eruss, the Theodore Presser Co., and The Presser Foundation. The remaining chapters are concerned with the remarkable personality of Mr. Presser himself—his philosophy, his views on music education, his lovely eccentricities, his original methods, his unique originality to Henry Ford in his dealing, his engaging manner, and many other traits which made him an outstanding figure in American life.—Errett's Note.

M^r. PRESSER had an interesting philosophy regarding the growth of a movement. "A movement is a motivated idea. Someone has an idea and gives it out. The idea goes ahead, snowballing day by day as it gathers more and more people. The ideas of the Swiss, our own Colonial fathers, and the French people, led to the birth of great republics. All religious sects are ideas of divinity. The great political parties are ideas. The Y.M.C.A., the Salvation Army, the Boy Scouts, the Red Cross, Methodism are ideas. At the bottom most of these came originally from the inspired mind of some one man. Millions of followers were necessary to carry out these ideas. They are the bone and sinew of every great movement. That is the reason why I have a sense of gratitude to all who now and hereafter may

carry out the ideas that have come to me."

Each department of the Foundation has had the assistance of groups of members who have acted in an advisory capacity. These have included a large number of distinguished specialists, including many living or dead cities who have generously contributed their time and advice. The partial list below represents a number of the outstanding enthusiasts, musicians, and teachers: Mrs. Clara Barnes Abbott, leader in Philadelphia musical life; Colonel William Barba, manager, Midvale Steel Works; the late A. Raymond Bishop, Trust Officer of the Philadelphia National Trust Company; Dr. James E. Clegg, noted music educator; the late Horatio Cohan, eminent baritone and vocal teacher at Curtis Institute of Music and the Juilliard and Peabody Schools of Music; Dr. Hollis Dann, eminent music educator; Johann Grolle, Director, The Settlement Music School of Philadelphia; Dr. Howard Hanson, Director, Eastman School of Music; the late Louis J. Hirsch, teacher of music; Arthur H. Kastor, music director of the late Florence J. Hepp, music merchant; Dr. Ernest G. Hesser, noted music educator; Louis James Howell, President of the Philadelphia Music Teachers Association; Dr. Robert L. Kelly, noted educator; H. Alexander Matthews, well-known composer; Stanley Museum, vocal teacher; the Honorable Sir James O'Farrell, Judge of the Orphan Court, Philadelphia; the late John W. Pommer, teacher of music; Robert P. Pell, educator; Mrs. Grace Welch Piper, vocal teacher, Philadelphia; Dr. Thaddeus Rich, former Assistant Conductor of The Philadelphia Orchestra and Dean, Music Department, Temple University; Burton R. Scales, teacher of music; Dr. Guy



THEODORE PRESSER IN 1878

About the time that Mr. Presser established the Music Teachers National Association.

Spangler, Executive Director, Association of American Colleges; Dr. Albert Riemenschneider, eminent organist and teacher; Dr. Harlan P. Undergar, eminent expert on education; Louis G. Wersen, Director of Music Education, Philadelphia Public Schools; Dr. George Wheeler, Assistant Superintendent of Education, Philadelphia; and Mrs. Marie Zimmerman, noted organist.

In March 1908 Mr. Presser married Mrs. Elsie Houson Ferrell, a widow with one daughter, Mary Russell Ferrell Colton. Mrs. Colton became one of America's famous landscape painters. Mrs. Ferrell, a Southern lady, had been a friend of Mr. Presser in Germany for many years, and was an intimate friend of his wife. She was the widow of President Lincoln and had all the charm, grace, and hospitality of the ladies of her Kentucky birthplace. This, with her highly developed spiritual nature, brought great happiness to Mr. Presser. In his last years his health failed notably; he became "time tired" and needed a person of her sweetness and humor and patience to minister to his needs. He died in November 1922, and before his death Mr. Presser handed me a sealed envelope, bidding me take the best care of it. When opened after his death, the envelope contained his writing certificate.

Deeds of Trust

Mr. Presser had no children of his own. During his lifetime he made Deeds of Trust which provided income for his nieces, Mrs. Custer, Mrs. Clegg, Mrs. Reeb, Mrs. Alice B. Casper, Mrs. Araminta Schaefer, and Mrs. Ida M. Beck. The Deeds of Trust provided for an annual income to each, to be derived from the capital of the special trust. They also provided that upon the death of the recipient, the capital revert to the Foundation. All these funds have reverted to the Foundation by death. Another niece, Gertrude Presser, was employed by The Presser Foundation for special investigation conducted by the Relief Department.

Two of Mr. Presser's family have adopted music professionally as a career. One is Annabell Knight (née William Cantees). Mr. Presser sent her to Hollins College, Virginia, where she majored in music. After graduation she was sent to the American School at Fontainebleau in France. She is now engaged in teaching at Williamson, West Virginia. A Deed of Trust providing an income for her reverted to The Foundation upon her death. (Continued on Page 124)



Bennett & Powers, Inc., Architects

PRESSER HALL, OHIO NORTHERN UNIVERSITY, ADA, OHIO, DEDICATED IN 1929.

ETUDE

Musical Boston in the Gay Nineties

Growing Up with American Music

by Edward Burlingame Hill

SECOND IN A SERIES OF ARTICLES BY THE NOTED BOSTON COMPOSER AND TEACHER, FORMERLY JAMES E. DITSON PROFESSOR OF MUSIC AT HARVARD UNIVERSITY

ASPIRING young composers in the years preceding the turn of the century faced problems not radically different from those in other periods of musical history. One had only to survey the diverse trends in musical style circa 1880. Then the romantic spirit was in the air, it had been during the novel and poetry as well as in the works of Victor Hugo, Balzac, de Maupassant, Baudelaire, and Lamartine. The question arose: "Could individualistic expression be combined with the elements of classic restraint, as shown already by Beethoven and Schubert, and carried further by Mendelssohn, Schumann, and later Brahms, or must the champion of romanticism, in order entirely ignoring classical principles, seek a more untrammeled outpouring of emotionality, as did Berlioz, Liszt, and others?" This conflict of styles continued almost to the end of the century. Nothing is more indicative of these conflicting viewpoints than the verdicts of the members of opposing camps upon each other's work. For instance, Mendelssohn despised piano quartet, the more elevated expressionism in music, "an ignoble pastime." He despised Berlioz, without whose innovations the music of Liszt, Wagner, and even Richard Strauss would have been impossible, "a mere caricature of a composer." After hearing "Tannhäuser," the only praise Mendelssohn could bestow upon it was that it "was a canonie answer" to the first of the second act "had given him pleasure." Mendelssohn said of Schumann's "Carneval" that "it was not music." Berlioz once wrote, "when I was in St. Petersburg they played me a Bach fugue. I do not think they intended to annoy me." Berlioz did not like Haydn or Mozart, but one has analyzed Beethoven's symphonies with a keener appreciation of their contents. It is interesting to note that Brahms manifested a far broader appreciation of contemporary music, but as a rule the romanticist was so absorbed in self-expression as to be impervious to another viewpoint.

The Controversial Brahms

Nor was it very different in the United States during the Victorian era. A dozen years after his death Wagner's operas were still the subject of controversy. The music of the new, now universally acclaimed, was then in Boston a potent cause for an exit from a concert hall. As Philip Hale wrote wittily, if somewhat later, "Brahms makes the first movement, I make the second." Nor can one overlook that John Sullivan Dwight, a conservative critic in his day, declared that Sterndale Bennett could have composed a better symphony than Brahms' second.

The American composer, still somewhat irresolute as to what aim to pursue, was urged by Dvořák, not long after his arrival in New York, to become director of the so-called National Conservatory, to bring his music upon Negro folk songs, and to succeed convincingly in chamber music, such as a symphony, "From the Old World," actually composed at a Czech colony in Styria. Low, rather not precisely a strictly American environment. Rather earlier than this, MacDowell had offered his solution of the American problem by sketching his "Indian Suite" founded, as its title suggests, upon Indian songs. This suite contains various and individual music, but it does not lack evidence of a Teutonic style. The anthropologists had been collecting music from various parts of the country, but it was not until some years later that the pioneer nationalist composers, Henry F. Gilbert, Arthur Farwell, Harvey Worthington Loonan, and others advocated and demonstrated, with varying success, that it was not enough to employ native material; it must be treated in a manner independent of its source, and yet remain essentially American.

At first the music of Richard Strauss, except for the adherents of Brahms, compelled the admiration of the alert music student for its continuity of structure and incisive vitality, although conductors leaned more upon "Don Juan" and "Death and Transfiguration" than upon "Till Eulenspiegel" which was stigmatized

as "too realistic." Even "Death and Transfiguration" was disposed of at its first performances as "charnel music." French music still meant the works of Saint-Saëns, Lalo, and Massenet. Oscar Petrik was still a trifling Hazardous. Piano students occasionally practiced Debussy's "Arabesques," but even "Clair de lune" had scarcely reached our shores. Russian music was practically limited to Tchaikovsky, even very now and then solo piano pieces, many concertos offered Russian minor concerto. (Grieg's "Peer Gynt" was one of these.) Nikisch ventured Rimsky-Korsakoff's "Antar" in Boston and even Bordgin's "On the Stoopers of Central Asia," but of Balkikoff, and more particularly Mussorgsky, nothing was heard.

Where should an American student complete his musical education? Chadwick and Howard Payne found the answer in Germany, and the formidable conductor of the Boston Symphony, Hans Riesener, after following their example, among these was Frederick S. Converse. France was not even considered at this time except by the organists who studied with Charles Marie Widor or Alexandre Guilmant. Somewhat borne upon a tide of false patriotic thought, the Bostonians chose Frederic Field, who happened to be a pupil of Riesener. Trained as a chemist, music became more and more a part of his life. During rather haphazard chemical operations, he could work at harmony exercises. Ultimately chemistry was discarded.



BUILDING OF THE MUSIC DEPARTMENT AT HARVARD UNIVERSITY

From an Avalanche of Recordings

by Peter Hugh Reed

THE long playing record has taken hold for, if properly produced, it proves to be the best of its kind to be issued so far. Those who own a two-way motor will find the new Astatic Model FL-33 the most useful of the inexpensive pickups on the market. It has a remarkable carrying power, and will permit the use of the FL-78 cartridge for playing discs of 78 rpm. As the weight of the unit is only five grams, with either cartridge, the wear on one's records is protected (especially valuable in the case of the 78 rpm discs). The problem of changes seems to have been solved by Webster, who is the man to make a unit that is two-way motor and a pickup (or replace by Astatic) which requires no removal or replacement of cartridges. This new pickup simply turns in its socket to play either long-playing or regular discs.

The veritable avalanche of recordings in recent years has certainly a complete coverage. Whether new releases will still continue to grow in volume now that the Petrello ban has been lifted remains a moot question, though one suspects they will hardly be lessened.

Bach: Christus, Sinfonia; Sinfonia, and Harald Ammerbach Suite—Savoye, Victor disc 12-0582. Music from the 18th Century: Overture to *Nina o la piazza d'armi* (Paisiello); *Amazillis Suite—Scherzo* (Handel-Beecham); *Symphony No. 27* in G, K. 199 (Mozart); Overture to *Les Dux Aveugles* de Toledo (Mozart); *Violin Concerto* 1764 (Beethoven); and the Berlin Philharmonic Orchestra.

Mozart: Symphony No. 33 in B-flat; K. 318, and Nozze di Figaro—Overture; Vienna Philharmonic Orchestra, Herbert von Karajan, conductor. Columbia set 778.

Haydn: Symphony No. 64 in G (Surprise); Liverpool Philharmonic Orchestra, Sir Malcolm Sargent, conductor. Columbia set 881.

Mendelssohn: Symphony in A major, Op. 90 (Italian); Boston Symphony Orchestra, Serge Koussevitzky, conductor. Victor set 1239.

Bach: Brandenburg Concertos, are most admirable for their refinement, delicate financing, and ardor. The Bach, especially, appeals for its rare poetic restraint. The eighteenth century music offers a delightful program, in which an early Mozart symphony with its spirited elation to the Italy proves most diverting. The overtures of Paisiello and Mozart deserve to be known. The 18th century recordings are little gems. The B-flat Symphony by Mozart is also a gay work, known to record buyers in an earlier recording by Edwin Fischer and his chamber Orchestra. This new issue, better recorded though the playing is not as pliant, enjoys a larger volume of sound than the good. The 18th century *Surprise*—Sinfonia "Surprise," with its coarser qualities, fails to intrigue this listener. Koussevitzky's re-recording of Mendelssohn's joyful "Italian" Symphony reveals the conductor pointing up detail better and adopting a more judicious pace in the second movement than he did in his earlier version. Too, it offers a more refined reproduction.

British: Four Sea Interludes from "Peter Grimes"; London Symphony Orchestra, Sir Malcolm Sargent, conductor. Columbia set MX-103.

Debussy: L'apôtre-midi d'une faune (Prelude); The Philadelphia Orchestra, Eugene Ormandy, conductor. Columbia disc 1297-D.

Delibes: Copélia—Ballet Music; Royal Opera House

Orchestra, Constant Lambert, conductor. Columbia set 775.

Rimsky-Korsakov: Sadko; Sinfonia Poem; San Francisco Symphony Orchestra, Pierre Monteux, conductor. Victor set 1232.

Rimsky-Korsakov: Scheherazade; Philadelphia Orchestra, Eugene Ormandy, conductor. Columbia set 772.

Sibelius: The Swan of Tuonela, Op. 22; Leopold Stokowski and His Orchestra, with Mitchell Miller (vocals). Victor disc 12-0585.

Tchaikovsky: The Sleeping Beauty—Ballet Music; Royal Opera House Orchestra, Constant Lambert, conductor. Columbia set MX-303.



SIR MALCOLM SARGENT

Strauss: Also Sprach Zarathustra; Chicago Symphony Orchestra, Artur Rodzinski, conductor. Victor disc 1258.

Wagner: Die Walküre—Wotan's Farewell and Magic Fire Music; Philharmonic-Symphony Orchestra of New York, Leopold Stokowski, conductor. Columbia set 301.

Werner: Jubilee Overture, Op. 59; Minneapolis Symphony Orchestra, Dimitri Mitropoulos, conductor. Columbia disc 12891-D.

Sargent's theatrical treatment of the "Peter Grimes" music does not appeal to us as much as the von Beumon performance issued earlier by Decca. The Faun of Debussy is beautifully performed by the Philadelphia

players. The "Coppélia" album offers a wide and varied selection from a standard and popular ballet, well played and recorded. Rimsky-Korsakov's "Sadko" is a curiously eclectic work revealing his uncanny gifts for pictorial music. Though of lesser consequence than "Antar" and "Scheherazade," it has some attractive moments which Monteux tellingly exploits. Ormandy's performance of "Scheherazade" is excellent, though the playing of the Philadelphia Orchestra and the recording are less impressive. Mitchell Miller plays the song of the Genii in the Sibelius tone poem more beautifully than any other obbligato on records, and Stokowski provides a rich and warm-toned orchestral background. Lambert hardly dissipates memories of Stokowski's recent "Sleeping Beauty" by his recording as related above. For those who favor a smaller orchestra from this ballet, this album will undoubtedly appeal. Strauss' "Also Sprach Zarathustra," a difficult work, is uneven in quality. The Rodzinski performance is admirable for its clarity of line and beauty of tone, but it lacks the dramatic compulsion of the older Koussevitzky version. Wotan's Farewell without a singer fails to impress, and diversity of line between the two versions is not enough to give the preference of a half dozen baritones officiating. The best part of this set is Stokowski's glowing performance of the *Magic Fire Music*. The Weber Overture is joyous and spontaneous, written in 1810 to celebrate the fiftieth anniversary of the King of Saxony's reign. The use of the Saxonian national anthem reminds us of the source of a familiar melody which both England and America adopted.

Beethoven: Concerto in E-flat (1784); Orazio Frugoni (piano) with Pro Musica Chamber Orchestra, Paul Paray, conductor. Vox set 671.

Chopin: Concerto No. 2 in F minor, Op. 21; Witold Malcuzynski (piano) and the Philharmonia Orchestra, Paul Kleitz, conductor. Columbia set 776.

Dohnányi: Variations on a Nursery Theme, Op. 25; Cyril Smith (piano) with the Liverpool Philharmonic Orchestra, Sir Malcolm Sargent, conductor. Columbia set 778.

Liszt: Concerto No. 2 in A major; Malcuzynski (piano) with the Philharmonic Orchestra, conducted by Walter Susskind. Columbia set 777.

Tchaikovsky: Concerto in B-flat minor; Oscar Levant (piano) with The Philadelphia Orchestra, Eugene Ormandy, conductor. Columbia set 785, and Long Playing Disc ML-4096.

The Beethoven opus, written in the composer's fourteenth year, somewhat antithetic in the first movement, has questing emotional drama in the slow section surprising in one so young, and youthful than its finale. The performance and recording of this work, excellently contrived, do not fail to impress. The Paganini, the Polonaise, Malcuzynski, has technical brilliancy and a polished tone. His Chopin suggests conviction and a respect for tradition though it lacks true sentinel warmth. Both Cortot and Rabinstein overshadow him in this respect. It is in the Liszt, a far better opus than the more familiar E-flat concerto, where this pianist produces a performance of great interest. The result is that relatively few variations *per se* appear on recital and concert programs. There are a few magnificent exceptions. Mr. Padmore's Liszt, or the Variations of Brahms' F major Variations of Haydn, The Variations of Brahms' Schumann, Schumann (Rhodes Symphoniques), Brahms, Oscar Franck, Liszt, and Edgar (The Enigma Variations), are well known.

Variations are much more frequently heard in the European continent than in England or America. This is possibly due to the fact that in the Vienna

BEHIND THE MUSICAL FOOTLIGHTS

"A SHORT HISTORY OF OPERA." By Donald Jay Grout. Two Volumes. Pages, 711. Price, \$10.00. Publisher, Columbia University Press.

Dr. Grout, who is Professor of Music at Cornell University, modestly calls his seven-hundred page book a "short" history of opera, and he is right at that, because a comprehensive history of opera could hardly be written in less than thirty large volumes. The author, however, presents the subject in very clear and interesting style, with few methodical hurried to abstract the ordinary-informed reader. In short, it is a book to be read, and not dissected in the physical or philosophical laboratory. The subject regarded from the standpoint of the composers and the artists, stars, conductors, technicians, financiers and scene-shifters is essentially a single one. Opera is a world all its own, and it is fun to peep behind the scenes and see what makes it work.

John Towers in his "Dictionary of Opera," which lists twenty-eight thousand operas that have been performed, probably failed to list hundreds of other operas. Towers died in the Preiser Home for Retired Musicians in Germany, a small town of Philadelphia. You can't find him well. His work was often inaccurate and had little more value than a catalog pointing to the vastness of the field.

Dr. Grout's book is excellently balanced from an historical standpoint. One of the great difficulties in preparing a work of this type is that of determining the proportion of space to be given the works discussed. The author has done a good job in this respect. Another feature of Dr. Grout's book is the selection of the numerous and representative notation examples, and the helpful pictorial illustrations showing scenes from the operas.

AID IN COMPOSITION

"THE TECHNIQUE OF VARIATION." By Robert U. Nelson. Pages, 196. Price, \$3.50. Publisher, University of California Press.

The rôle of variations in the study of composition has not been well recognized. However, if you were a student at almost any of the great European conservatories in the past century, one of the first tasks assigned to you, after your preliminary studies of harmony, counterpoint, fugue, and orchestration, probably would have been to write a variation upon a theme. This probably accounted for the musical literature of the seventeenth, eighteenth, and nineteenth centuries. So many of these were vapid, insipid, dull, and pedantic, that audiences were bored to extinction. The result is that relatively few variations *per se* appear on recital and concert programs. There are a few magnificent exceptions. Mr. Padmore's Liszt, or the Variations of Brahms' F major Variations of Haydn, The Variations of Brahms' Schumann, Schumann (Rhodes Symphoniques), Brahms, Oscar Franck, Liszt, and Edgar (The Enigma Variations), are well known.

Variations are much more frequently heard in the European continent than in England or America. This is possibly due to the fact that in the Vienna

and Berlin conservatories, some of our best-known ballet masters, including Agnes de Mille, are not even in the index. The author, however, presents the subject in certain lavish musicals Hollywood has

denied that in certain lavish musicals Hollywood has presented a somewhat peculiar conception of the art. Dr. Nelson's book is one of the major present contributions to musical literature.

A NEW APPROACH TO SINGING

"VOICE CULTURE." By Louis Banks. Pages, 86. Price, \$2.50. Publisher, Elkan-Vogel, Inc.

Mr. Louis Banks is the study to the study of voice to which he has added a long experience in teaching in Philadelphia. Mr. Banks presents his ideas very clearly and has many original conceptions of voice production. There are in most books upon singing many variations in the angle of approach. ETUDE has always taken the position that it is desirable for both students and teachers to read and try out different ideas, and ascertain what is most useful and productive. Your reviewer congratulates the author upon the completion of his original work.

CELLIST SUPREME

"PABLO CASALS." By Lillian Littlehales. Pages, 232. Price, \$3.75. Publisher, W. W. Norton & Co.

Ask any ten cellists whom they look up as the greatest performer upon the instrument and many will tell you that his name is Casals, or "Pablo" Casals, as he is known in his native Catalonia. His playing is beautiful but it is difficult to describe in words. In 1929 Lillian Littlehales wrote a glowing book about Casals and his art. It has just been reissued in an expanded version.

AN ENGLISH ASPECT OF THE BALLET

"APPROACH TO THE BALLET." By A. H. Franks. Pages, 300. Price, \$5.00. Publisher, Pitman Publishing Corporation.

Moderately presented as "chiefly for the comparative newcomer," this handsomely illustrated book is one of the most important works upon the ballet we have yet seen. The author is a popular London lecturer and an Assistant Editor of the "Dancing Times." He writes in an engaging manner and does not indulge in abstruse theories. In fact, at the very outset he explains the jargon of the art of the ballet, giving the common nomenclature of dances, performing the figures known as *sur les pointes*, *pointe tendue*, *en haut*, *demi-plié*, and definitions of *battements*, *ronde de jambe*, *jetées*, *pirouettes*, *jetés*, *glissades*, *châssées*, *entrechats*, and scores of other terms. In fact, one who has read and comprehended this book will, when witnessing the performances, get an entirely new conception of what the dancers are trying to convey.

Etude Music Lover's Bookshelf



Any book here reviewed may be secured from the publisher of the magazine on receipt of cash or check.

by B. Meredith Cadman



IRINA BARONOVA

A contemporary production is very hard to forgive, but to condemn every cinematic essay at the ballet is an absurd prejudice, for occasionally film directors approach the subject with an intense imagination that provides more than a glimmer of the vast possibilities of cinematic results." We wonder whether the author finds it very hard to forgive the British public for applauding American dancers who have made tremendous successes in London?

RECORDS

Certificate of Membership

This is to Certify That

Is a Member of The Huntsville Brass Band Hobby Club, known as
"OVERDRAFT SOUND ASSEMBLY,"
with the motto,
"HARMONIZE FOR HEALTH!"
(D. C. Monroe, Founder and Director)

It has been said that there is nothing like a Brass Band to lift the human spirit, quicken the pulse and steel the heart. Typical of the spirit for music (manifested by heart) in the Army of World War II) are stories from bleak outposts where every Service Club is furnished with musical instruments as leading means of diversion and relaxation.

Nature's school recognizes the fact that the human mind governs the human body and our physicians often recommend to their patients that they seek a change of environment, change of climate, anything for a change of thought. "Get your mind off of it" is a special way of saying that a change of thought improves physical condition—the health condition—because the human body is objectified thought. In other words: "What-so-ever a man thinketh so is he."

Thoughts thinking is just opposite to thoughts harmonyed while trying to make sounds, harmonize. Harmony is spiritual and inspires only spiritual thoughts and the discords of human sense give way to the harmony of spiritual and the good. Harmony corrects false tones and creates harmonious concord to sound.

"Harmonizing" is simply reviving the rhythm that still exists in "Your Bones," and the restoration of this rhythm is manifested in improved health condition. With these facts in mind, the Brass Band Hobby Club has been established. Here we find the satisfaction of individual personal expression and the greatest diversion of thought to be found in any hobby. The spirit of the intense concentration of thought necessary when trying to produce harmonious sound through group ensemble.

Club membership is limited to sixteen active members, over draft age, with the ability to perform on the band instruments assigned to them, with a proficiency equal to that of the majority of the members of the club.

Music a Hobby In the Grass Roots

ETUDE has always had a great respect for the "Grass Roots" and "Village Squares" of our country. One has indeed thoughts of life through our whole country, can one ever have an appreciation of the real spirit of accomplishment that springs from the very hearts of the people who, although they do not begin to have metropolitan advantages, do derive extreme pleasure from their music. Somewhere, from childhood to advanced years, music that is homemade supplies that a need that cannot be filled in any other way. The editorial, "Wife Begins at Forty-Plus" in the March 1948 ETUDE, brought us an astonishing number of enthusiastic letters. We enclose herewith a letter from Mr. D. C. Monroe, who writes: "I am sure you will be pleased to receive my 'promotion' letter. Well, I seem to be promoting a lot of fun and interest in his 'Old Timers' orchestra, which he has organized into a music group, 'The Brass Band Hobby Club.' Each member of the Hobby Club receives a certificate of Membership, which Mr. Monroe has written in his own words. All honor to him! We do not want to take away any of the flavor of his letter and therefore we are reprinting it just as it was received.

"March, 1948
Huntsville, Alabama

Gentlemen: To ETUDE:

"After reading articles in your March issue of ETUDE entitled 'Wife Begins at Forty-Plus' The Old Timers' orchestra, I am sure you members might be interested in learning what the musical activities are of the 'Old Timers' of this section of our country, and I quote the familiar phrase: 'We never get too old to learn,' knowing from experience that this may be applied to music.

"I am not old; I have simply been here

'for a spell.' My Mother told me that I experienced my first sunrise on the morning of June 11, 1869, and she ought to know, I thought she was unusually smart, for long after she was a grandma she took up the study of piano and got to play well enough to entertain us after her half-mooning days as long as she lived. The knowledge of this fact has been a great inspiration to me. Now I am forced to give up my cornet playing, and for independent and personal expression I have taken up an instrument that has a great future. I have started to learn the modern, complete, popular band accordion, and here comes 'Fingers are not classified' (as you say) I hope to be able to play, at least for my own pleasure. Maybe, if I counted years of age, I would be influenced in believing that I could not, now, accomplish what I attempt, because 'Whatever a man thinketh, so is he.'

"I have been asked to list the names of the members of my club and the biggest boast is, one, in particular, I must mention. Before she married, about fifty years ago, her future husband was a very talented member of my band at that time, but she objected to his musical activities, and to please his new wife, he gave up his music. Apparently he did this because his wife's years do not show it to be, for this man's life of health has been stinted. He never was successful in business, he experienced chronic poor health, loss of weight, and all interest the normal activities of living.

"When I decided to organize the Hobby Club, I thought of this man and his love of music so I approached him for membership and he surprised me by accepting. It seemed to be what he had been yearning for all his married life and the idea so impressed him that it impressed his wife, who met me on the street one day and told me what he had said to her; that is, now you (Continued on Page 111)



THE BRASS BAND HOBBY CLUB. D. C. MONROE, FOUNDER AND DIRECTOR
Playing the opening Overture at the anniversary of The Elks, May 22, 1945.

The Case of the Disappearing High C's

by Gordon Hendricks

THE gradual diminution in the number and quality of high C's in today's musical performances has a strikingly interesting though regrettably esoteric background of cause. It is the purpose of this writing to explore the mystery surrounding the peculiar cause of so much of the often unsuccessful struggle which singers today are having with high vocal tessituras. This is in the matter of pitch.

It is generally known that all of the music of Bach, Handel, and Mozart, as well as that of the music of Beethoven, Rossini, and Weber was written for voices approximately lower than those in use today. The tenor who punishes himself singing the Evangelist in "St. Matthew's Passion" or the soprano who wishes along with a good share of her public—that she had remained at home instead of exerting herself to sing *Donna Anna*, or to not realize that these parts were considerably easier for the soprano to sing.

It is beside the point of this article to wonder why singers of former days had less trouble than do those of today, although we answer here patently lies in the wider ranges between the length of the training-period of singers of the "Golden Age" and those of the present. Another chief cause of the trouble is the rise in pitch.

Various Reasons

The story of this rise in pitch is a commentary, on one hand, of the arrogance of wind-instrument players, and on the other, of the lack of direction and firmness on the part of conductors. Singers themselves, for that matter, are partly to blame, for they admit that that or that part is simply beyond them.

Back in 1814 at the Court of Vienna, the Emperor of Austria gave a new set of instruments to the Austrian regiment of which he was an honorary colonel. These instruments were sharper than any before widely used in Europe, and when an oratorio celebrating the return of the Emperor Francis was rehearsed a little later it was found impossible to use the pitch that was used in the original. It was because its instrumentation took in too many instruments of the symphony orchestra. It had long been the custom, however, to use bands in the performances of grand operas and, as a result, pitch in the theaters gradually began to rise.

Church music, which played a much more important part in England and on the continent than in the United States, averaged lower in pitch than was generally true in the theater. This was partly because there was a lack of organists and a stable pitch in the organs of the time. Most of these had been built to lower pitches, and no church would rebuild the complicated mechanism of a pipe organ to accommodate the whim of an organist who "felt" like A-sharp instead of A. Also, there has always been a striving for effect in church music on the theater. This is due to the influence of the personality of the average church musician and partly because of the embellished quality that music has in the church.

Wind-instrument players have always felt that a sharper tone was a more brilliant one, and even today we find the great orchestras of America competing with each other for this distinction of a "brilliant" tone quality. Everyone will assume considerable justification for this feeling among instrumentalists, but who will pity the poor singers? And even apart from

the composers' original intention in the matter of pitch, is not a certain characteristic mellowiness in the original quality lost by raising the pitch?

An interesting situation occurred in Paris at the opera in the early twenties of the past century when a flautist decided to use another and sharper instrument on sunny mornings when he felt especially "brilliant," and the concert conductor acquiesced. Thus the pitch of the whole opera was raised.

With the exception of isolated instances, instrument players wanting brilliance prevailed against singers, and in a few years the pitch of the Paris Opera had risen so much that it took a street-walk to establish a soprano's range to half it even for a short time when the piano plane was lowered for this singer and remained low for several years, even after the pitch of the orchestra had been raised.

But this was an isolated example—isolated, in that I know of only one other similar case. There was a period of compromise in 1878 at the Covent Garden Opera when Christine Nilsson and Adelina Patti could stand it no longer and insisted that the pitch be lowered down to the French standard. But in 1877, at the Wagner Festival in Albert Hall, Richard Wagner himself had no effect. His singers were accustomed to the continental standards set by the French government in 1859 and an agreement in Dresden in 1862, and found the London pitch so high that the already astronomical Wagner *tessituras* were practically impossible.

During the eighteenth and early nineteenth centuries the pitch had been lower in Italy than elsewhere in Europe, and did not rise quite so fast, but remained low during much of Rossini's, Bellini's, and Donizetti's writing. To say that this is significant, in view of the extremely high *tessitura* of "William Tell" and "Lucia," is putting it mildly.

An Important Exception

For the Verdi operas, on the other hand, pitch was slightly less than a third of a semi-tone *higher* than it is today. In other words, the world premiere of "Traviata," for example, was sung at approximately the same pitch as now, but it was not sung in London at that time. It was about a semi-tone higher than at present. The London débutante, Piccolomini, must have been a little upset to find that her sustained high C's in the first act were considerably more difficult (because higher by nearly a semi-tone) than they were only a year before, when she sang in Turin. When Madama Butterfly was first performed in the Metropolitan orchestra, it had long been the custom, however, to use bands in the performances of grand operas and, as a result, pitch in the theaters gradually began to rise.

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The pitch in America had risen even higher, and singers in the United States were having to sacrifice more than their time to a vocal career. In the nineties the tenor who sang the aria, *Thou Shalt Break Them*, from the "Messiah," might well have been referring to his own vocal cords, for he was singing the high A's



on a pitch which was much closer to B-flat than it was to the written A, and the sopranos in the chorus must have caused their listeners even more concern, and we must feel today about the sustained A's in the *Hallelujah Chorus*.

Significant Figures

If all of these facts in relation to pitch concerned works of music that were rarely or even only occasionally performed, they would be unimportant, however interesting. But such is not the case. No fewer than twenty-four per cent of the major works for voice performed in New York City during the past season by the two opera companies and six of the leading choral organizations were originally written and performed at pitches considerably lower than those at which they are now sung. Of the fifty-four works for voice exclusively of opera that these organizations performed, thirty (or fifty-six per cent) should have been performed, to agree with the composer's pitch, about a semi-tone lower.

In the hundredth field, fifteen per cent of the one hundred thirty-two operas produced by the Metropolitan Opera Association, and by an unusual coincidence, fifteen per cent of the forty City Center operas, would have been much closer to the original pitch if they had been sung a half-tone lower. This fifteen per cent—with the possible exception of the Wagner operas, which require a soprano with special techniques—necessarily contain the highest *tessituras* in the repertoire. As for the fifty-six per cent in the other fields of vocal music, most sopranos would rather sing three "Elizas" than one "St. Matthew's Passion," and I know at least six tenors who would rather go to work than sing some of the passages in the Bach "B minor Mass" or Rossini's "Stabat Mater."

It is reasonable to assume, therefore, that the light of the sun is to blame for the rise in pitch. And this factor is a clearly understandable reason why fewer and fewer singers, as the years go by, sing fewer and fewer loud, powerful, secure high C's, and why, when they do, it is now so unusual that it is more often a matter of curiosity or even alarm than an occasion for reveling in beauty of tone.

VOICE

Music Teachers National Association

A Department Dealing With the Achievements, Past and Present, of
America's Oldest Music Teaching Organization, the MTNA,
Founded December, 1876, at Delaware, Ohio



Conducted by

Theodore M. Finney, M.Mus. Doc.

Head, Music Department, University of Pittsburgh
Editor and Chairman, Archives Committee of the MTNA

Francis Cooke, Editor of *ETUDE*. Neither readers of *ETUDE* nor members of MTNA need any introduction to Dr. Cooke. We all, however, need to be reminded from time to time that the unassuming modesty of the man covers contributions to the musical and wider cultural life of our times, without which our country would be considerably less pleasant, this winter, at least, and less full of sense of shame when the Executive Committee of MTNA spreads out its minutes a post-mortem action pointing out the important contributions of a departed member. It should have been done sooner, when the man himself could know the regard in which he is held by his colleagues. So it seemed especially appropriate that the MTNA and its National Association, as a result of the unanimous action of its Executive Committee, made Dr. Cooke an Honorary Life Member of the Association and presented him publicly with an engrossed citation honoring him for his contributions to American cultural life. Long may he continue his great service!

Dr. Cooke's report was read with such hardly a dry eye. He cleared his throat in a way which demanded a byword about a doubt that the public address system was still working and then, after brief remarks in which he pointed out the immense vitality of American culture, read, at our request, his poem, "Christmas Lullaby," which had seen a wide circulation throughout the country on a holiday time. It was an unforgettable experience for us all!

The exact attendance figures are not yet available. One got the impression that the great Stevens Hotel in Chicago, was completely filled with people who had come there for the six full days of meetings of the MTNA. Many of these people had come from over a thousand miles away, and some of them had need to be recounted before they are forgotten.

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The high point of the banquet, in the opinion of this writer, was the honoring by MTNA of Dr. James

Report of Special Committee appointed December 29, 1948 to recommend Constitutional changes enabling the formation of Regional MTA groups.
We recommend:
1. Article V as follows:
Article V—Regional Organizations
Section 1. The Executive Committee is empowered to establish regional organizations.
Section 2. The relation of regional organization to both state and national organizations may be defined from time to time by the Executive Committee.
2. Present Article V, entitled "Article V—Amendments," be changed to "Article VI—Amendments."
3. An additional sentence in Article III—Management, Section 1, between first and second sentences, to read as follows: (Continued on Page 111)

The Music Teachers National Association
desires publicly to honor
DR. JAMES FRANCIS COOKE

Who has made a signal contribution to the enrichment of musical life in America; who in so many ways has aided the young American musician through advice, encouragement and financial support, who has succeeded in raising the standards of music teaching throughout the United States.

Who, as Administrator of the Theodore Presser Foundation, has vitalized so substantially many a musical institution and brought sustenance to many a retired musician.

In recognition thereof the Association takes pride in awarding DR. COOKE HONORARY LIFE MEMBERSHIP in the Association.

/s/ Raymond Kendall
President

This citation, presented to Dr. Cooke at the 1948 Convention of the MTNA, similar to that presented to Dr. Koussevitzky in 1947, was beautifully engrossed in full colors and bound in calf.

ETUDE

Marcel Dupré was born at Rouen, France, May 3, 1886. His family was very musical and his father was his first teacher. At the Paris Conservatoire he distinguished himself in a quick succession first prize for *Fugue* (under Widor), for Piano (under Debussy) and for Organ (under Gullmann). At the age of twenty-eight he won the greatly coveted *Grand Prix de Rome*. His debut as an organist was made at the age of ten, at Rouen. At fifteen his organ piece, "The Song of David," was performed. He also played the complete works of Bach by memory, in ten recitals at the Paris Conservatoire. In 1937 he succeeded Widor as organist at the Church of St. Sulpice. His compositions include many noteworthy works for piano, organ, voice, and chamber music. Dupré is looked upon by many of the foremost organists as probably the outstanding figure in the organ world of this era and *ETUDE* is proud to have this statement from him. —Editor's Note.

Aspects of the Organ in America

A Conference with

Marcel Dupré

Distinguished French Organist

BY DR. ALEXANDER McCURDY

States are almost too numerous to mention, but two are Clarence Watters of Trinity College and Carl Weinrich of Princeton University.

His pupils adore him. He is always so kind, so quiet, so helpful. Whenever he speaks about one, he says, "Oh, yes, Mr. So and So. How I did enjoy him!"

A Rigid Schedule

In addition to being one of the world's greatest organists, M. Dupré is certainly a great teacher. If anyone has taken the time to examine carefully his education of the works of Bach, it is quite evident that his system of fingering and his system of pedaling come from much experience in his field.

Some of the greatest organists throughout the world are his pupils. One of the most outstanding abroad is Flor Peeters, who had a most successful tour of this country last season. His brilliant students in the United

still practices his recital programs hours on end, even though he knows them well and the organ may be one with which he is familiar. When he played in the Westminster Choir College in Princeton this year he found the same warm welcome that he always receives there. It seemed to pep him up in no small degree. He says that he would like to see one of these young people with him tour, as a first class enthusiastic audience. He kept telling me time and again, "How I love to play here! There are so many enthusiastic organists in this audience and how they can applaud!" There surely are a great many organists in the Westminster Choir College—one hundred and fifty in the organ department alone.

I find that the great Dupré is still very methodical. Whenever he plays a new organ, the first thing that he does, as I have mentioned in these pages before, is to sit down and write out the complete specification, taking time to make sure (Continued on Page 114)



MARCEL DUPRÉ AT THE CONSOLE OF THE WORLD'S LARGEST ORGAN
IN THE JOHN WANAMAKER STORE, PHILADELPHIA

Photo by W. H. Hood Studios, Inc.

We Look at the Guest Conductor

by Helen M. Hosmer

Director, Crane Department of Music,
State Teachers College, Potsdam, New York

IN AMATEUR and in professional music circles there is an interesting individual known as the guest conductor. This individual has been a growing entity during the last twenty-five or thirty years and may be closely akin to the drawing together of all parts of our globe and to the reduction of isolationism in all phases of living. The very spread and growth of this exchange and interchange of conductors speaks for its value and effectiveness.

A number of questions come to mind. Is there more in having a guest conductor? What should be done to prepare for a guest conductor? What are some of the advantages and some of the disadvantages in having a guest conductor? How should a guest conductor be chosen? What should the guest conductor do to prepare for an assignment?

Being a guest conductor is a difficult thing. Choosing a guest conductor or preparing a group for a guest conductor is another thing. For the guest conductor, there are two possible types of performing groups. One is a massed or festival group made up of performers from several organized units. The other is a single organized unit. These two situations have many characteristics in common, as well as several differences.

Forty years experience as guest conductor, as well as from close observation of other guest conductors, certain general conclusions are very apparent to the writer.

Advance Preparation Necessary

In preparing a massed group for a guest conductor, many things should be worked out in advance by those in charge of arrangements. For example:

1. Make sure all concerned, with a definite decision on the use of a specific edition. The assumption is that good taste has been used in selecting music which will hold interest, challenge and inspire, and make use of the talents of the performers of the piece. The choice of a high type of music to be performed by large groups will help to counteract the too just accusation that our school music groups are often being fed a bad diet of musical junk.
2. If an accompaniment is needed, provide an excellent one which will aid in the effectiveness and attractiveness of the performance. If an orchestra is to be used as accompaniment to a choral group, be sure that the orchestra receives sufficient advance attention. Too often, choral groups prepare the instrumental group by wishful thinking.
3. Have balance of voices or instruments decided upon in advance. Confidence and interest in the association with the guest conductor is a complaint often stated. The dangers we will be assuming as conductors, because all mistakes guarded against, may be turned into benefits. And virtually no bad effects need be anticipated if the guest conductor has been chosen to bring additional contributions to the performers.
4. If a guest conductor makes the group dissatisfied with the music, he may be doing something which in the state of routine (something may also be wrong with the guest conductor). However, if the

but reasonable interpretations in earlier regular practices will help bring about this sensitivity and flexibility.

5. Clarify in advance (for all who are to prepare participants) matters of phrasing, pronunciation, breathing, dynamics, intonation, bowings, fingerings, cues, and so forth.
6. Prepare the participants in matters of courtesy, etiquette, and general desirable etiquette. Have them feel friendly and comfortably acquainted with the conductor before and when they meet him.
7. Arrange the routine physical set-up for the musicians so that nothing need interrupt the rehearsal once it is under way.
8. Care for the physical comfort of the guest conductor. He is another job to be done. Every consideration to give him all possible ease and relief should be guaranteed. Leave him certain free time and protect him from too many demands and interruptions.
9. Give the guest conductor some idea of the background and training of each group. Thus, his approach will be more sympathetic and constructive in the last analysis.

Expected Benefits

What benefits may we expect from the visit of a guest conductor?

1. A rejuvenated interest in performance because of a fresh approach and a new director.
2. An added respect for the group and its performance because of the fact that this performance is sufficiently worthy to warrant importing an outsider for the job of directing.

3. A unity of neighboring localities, different sections of a state, and even different parts of the country.
4. A more widespread singing and playing in all communities participating. A good guest conductor can accomplish this if he breeds respect for music and music literature and for the good teachers and conductors of the area.

5. A general lift in quality of performance because the guest conductor has not permitted mistakes to stand. He has been strict with his musical umbrellas.
6. The guest conductor can afford to sugar-coat mistakes, but must face them tactfully and constructively. He must demand such a standard of performance that the level of ideals will shift to a higher plateau for the performers and their conductors.

Dangers Involved

What dangers are involved in having guest conductors? By stating the dangers we will be assuming as conductors, the benefits, because all mistakes guarded against, may be turned into benefits. And virtually no bad effects need be anticipated if the guest conductor has been chosen to bring additional contributions to the performers.

1. If a guest conductor makes the group dissatisfied with the music, he may be doing something which in the state of routine (something may also be wrong with the guest conductor). However, if the

dissatisfaction is legitimate, this should bring about a musical house cleaning, and improvement will ensue.

2. For massed groups, guest conductors bring an individuality and personality. It is proper that a massed group be affected by any guest conductor. But, as a result of the group personality built up between the regular conductor and his musicians, the guest conductor for a single organized unit may have greater difficulties in bringing about the desired individual interpretation which he seeks to attain. A multiple conducting personnel may work some hardships. However, a wise choice of guest conductors, as will be pointed out later, should circumvent this danger.

Choosing the Guest Conductor

The major part of the success in having a guest conductor lies in choosing wisely. What are some points to consider in making this choice? Following are some suggestions which might serve as an advance check list:

1. He should be an authority in his field and thus have standing and respect. This means background and experience. A successful city supervisor who has reason to be proud of his group was recently heard to remark that he didn't care to turn his stick to the group because he was doing the same kind of work he was, and doing it no better. He wanted a challenge and authority.
2. For school groups, the guest conductor should have the earmarks of an educator and a builder. He must be a musical architect and leave a better edifice than he found.
3. In choosing the guest conductor, try to find one who will complement and supplement the regular conductor or conductors. This will help to balance various conductors' characteristics for the performers.
4. As far as is feasible, choose a conductor with a reasonably conventional beat. This is not entirely essential if the conductor is successful in obtaining results, but bad waste of time has been known to occur even in professional circles if the characteristics of the beat of the regular conductor and the guest conductor are too widely separated.

The Conductor Himself

And now what about the guest conductor himself? What must he be and what must he do before meeting his group?

1. He must come prepared to be personally sincere and natural. He will thus obtain the best results, rather than from any studied or affected techniques. The reaction of the group at the first rehearsal is very important. Any bullying, showing off, or demonstration of mediocrity may set the tone for subsequent rehearsals and even for the area.
2. He, of course, knows his music thoroughly, has memorized it, and has his ideals for the final performance. The better he knows it, the less he needs to impress his group with his knowledge. He won't need to fall back on the "proving technique" of the oft-quoted guest conductor who wrote several pages of score and then called a player for playing a C major or a C-sharp. The player's answer is proof of a player's skill. (He may have written in a C-natural, but I know the piece backward, so I played it C-sharp as it should be.)
3. He evidences firmness and artistic integrity and, above all, a sense of humor.
4. He gives credit where credit is due for preparation work well done. Some guest conductors claim as personal all excellencies of performances, and place blame publicly and without tact for deficiencies in performance.

5. He will leave behind a respect for performance both in rehearsal and concert, by insisting upon the best rendition of the printed page.
6. He will make many comparisons for purposes of encouragement and to bring the group to improvement in public performance.
7. He will plan the rehearsals! He will plan an overall advance procedure and will have this plan flexible enough to be changed for a new plan after the misuse of the rehearsal (Continued on Page 116)

**BAND, ORCHESTRA
and CHORUS**
Edited by William D. Revelli



Photo by Drucker-Hilbert Co., Inc.

THE SALVATION ARMY TERRITORIAL STAFF BAND OF NEW YORK CITY, N. Y.

Brigadier William Beachall, Conductor

This is the second and final article on the Salvation Army Band by James Neilson, the first having been presented in the January issue of ETUDE.

—EDITOR'S NOTE.

The Salvation Army Band

by James Neilson

WITH such a large band organization functioning as a regular army, the Army's musical side is quite evident. Many of its features are easily understood. For example, all Salvation Army bands must be of a mean repute. His religious songs are models of their kind. A gifted musician, his published songs show that exquisite wedding of words to music that stamps them immediately as being masterpieces. Colonel George Hawke, the second child educated in the Army, is a musician of super attainment. His established band in New Zealand, circa in early nineteen century, shows him to be a composer of considerable imagination. The present editor-in-chief is Colonel Barnwell Coles. Colonel Coles is a composer of established reputation in the field of band music. His published works are especially noteworthy. The music he has composed is played by Army bands. The early history of Army music is replete with examples of music unwisely selected for the purpose implied in its service to mankind. The devastating effect of "The Charge of the Light Brigade" being fought out on the battlefield as a part of that questionable service was brought to General Booth's attention. Recognizing the need for music to fit the specific purposes for which Army bands were organized, he created the Musical Department in October of the year 1883. It is the function of this department to arrange, edit, and publish all music for band and instrumental, in general, used in the Salvation Army. The music has been in use for years of its existence, the Music Department, which has been permanently located in London, England, has had only three editors-in-chief. Richard Slater, the first of these, was a professional musician attracted to the Army by the force of its go-

pel message. That he planned wisely and well becomes quite apparent as one studies the early publications of the department. Colonel Slater was himself a composer of no mean repute. His religious songs are models of their kind. A gifted musician, his published songs show that exquisite wedding of words to music that stamps them immediately as being masterpieces. Colonel George Hawke, the second child educated in the Army, is a musician of super attainment. His established band in New Zealand, circa in early nineteen century, shows him to be a composer of considerable imagination. The present editor-in-chief is Colonel Barnwell Coles. Colonel Coles is a composer of established reputation in the field of band music. His published works are especially noteworthy. The music he has composed is played by Army bands. The early history of Army music is replete with examples of music unwisely selected for the purpose implied in its service to mankind. The devastating effect of "The Charge of the Light Brigade" being fought out on the battlefield as a part of that questionable service was brought to General Booth's attention. Recognizing the need for music to fit the specific purposes for which Army bands were organized, he created the Musical Department in October of the year 1883. It is the function of this department to arrange, edit, and publish all music for band and instrumental, in general, used in the Salvation Army. The music has been in use for years of its existence, the Music Department, which has been permanently located in London, England, has had only three editors-in-chief. Richard Slater, the first of these, was a professional musician attracted to the Army by the force of its go-

published music of the Army gives it a not-to-be-denied international flavor. A recent glance through some Army publications shows music composed by a Swedish officer-composer; a Yugoslavian composer; an Australian bandleader; a composer of the New York Staff Band; a young bandleader, resident of Basle, Switzerland; and a soldier from Basra, Iraq. Incidentally, each composer gives evidence in his work of some trait peculiar to the music of his own land. One of the most astonishing features about published Army music is the number of composers represented in its publications, and the number of countries in which these compositions reside. It becomes increasingly apparent that the international language that is music's most cherished possession as I studied this feature of Salvation Army music.

The Music Editorial Department is even more than that. In discussing the material for this article with Colonel Coles, he explained some of the far-reaching ramifications of his department. He said that often times a particular Army composer, with little or no formal training, will submit a composition for publication that almost, but not quite reaches the high standard set for published works. As busy as the department is, this work will be discussed by its every member, and then returned to the composer with editorial suggestions concerning the structure, and structural defects, and with the composer to correct further his composition, thereby making it more usable for Army purposes, and also assuring him of another chance to submit the work for publication. This helpful and encouraging advice is one of the most

(Continued on Page 122)

BAND and ORCHESTRA
Edited by William D. Revelli

Diderik Buxtehude

"The Great Dane"
(1637-1707)

by Hanna Lund

An Interesting Story of Bach's Famous Mentor

BUXTEHDE is the name of a little village in Hannover, Germany, and without being definite, one presumes that the Buxtehude family originated there and later emigrated to Denmark. In the first time we come across the name Buxtehude in Denmark is in the city of Odense in the year 1616, when a man named Frands Buxtehude took out his will there, whether he came from the village of Buxtehude, and therefore assumed the name, or whether he really belonged to the family of the great composer, Diderik Buxtehude.

Diderik's father can be traced back to a place called Oldeslo, which today is under German sovereignty but which then belonged to the Danish crown.

Historians disagree on whether Diderik was born in Oldeslo, Eslinore, or Helsingborg, but as all three places were Danish at that time, it has no effect on establishing his nationality definitely as Danish.

The exact year of Diderik's birth is not definitely known, as very few church records are left from that time, but it is presumed to be about 1637, with Helsingborg regarded as the most likely place, as his father is known to have been organist in that city.

However, that Diderik may have been born in Eslinore, the two cities are so closely located that Diderik's father may easily have lived in Eslinore and commuted across the Strait of Oresund for his church work in the city of Helsingborg. However, from his fifth year it is definitely known that Diderik was living with his father and his mother in the city of Eslinore, where his father was then organist at the St. Olaf Church, known as Johannes the organist.

Eslinore, with its strong fortress Kronborg (built 1537), was then the Port Said of the North. Ships passing through the strait of Oresund had to stop to pay toll to the Danish Crown, and in its streets were heard languages from all over the world.

Early Training

Diderik's early childhood was hampered by financial circumstances, as can be seen in the old court records, which show that his father, reported summoned for bad debts, but as years passed these conditions improved and he was able to bring music lessons at home from his father, he was sent to the highly rated music grammar school, where he received a thorough musical training. Every morning school began with the reading of the Bible, followed by half hour's practice of old Gregorian chant, and after that, exercises in singing in several parts. Besides the chorale training, he was also given the playing of an instrument, so Diderik was fortunate in receiving very fine instruction during his childhood. The training he received can only be compared today with the similar training which was given in the Thomas-schule at Leipzig, and in Vienna to the *Wiener Sänger-knaben*.

His father, who was known as Johannes the organist, had quite a reputation as a player, and there is no doubt that Diderik owes much to the early training under his guardianship.

The boy not only had a good ear for music, but from

are built together and they are as beautiful today as in 1431, when first erected.

It is from the Eslinore years, 1660-1668, that we have his oldest preserved composition, a Motet in three parts with two violins and continuo.

Beginning at Lübeck

Buxtehude, conscious of his rare gift as an organist, naturally was not content to remain definitely in Eslinore. His opportunity to move to a greater musical environment occurred when the position as organist at the St. Marie Church in Lübeck became vacant. He applied for the position, and when the audition test was very severe. Each contestant was given a fugue to learn at for a few minutes, and from that had to improvise and play a strict fugue on the organ.

But passing the test was not enough. To secure the position one had to maintain the family of the deceased organist, either through marriage with the younger widow or, if she were aged, with the eldest daughter.

Buxtehude was rather fortunate. The widow in the case was old, her eldest daughter married, and a younger daughter was only twenty years of age. Buxtehude himself was about thirty years of age, and as marriages at that time seldom were love matches by merely arrangements by the parents, Buxtehude was no worse off than anyone else, and gladly consented to marry the girl, in order to obtain the position.

He was less content though having to pay his mother-in-law maintenance for a number of years, and often grumbled. But customs are customs! His marriage, however, was a happy one. His seven children were girls, but several died when young. The church concert at St. Marie, which made Buxtehude famous throughout Europe, was sometimes said to have been organized by him.

This was really not the case, the former organist, Thomas, was already given "Abendmusik" on

Wednesday evenings, but in his time it consisted only of organ solos and an occasional singer.

Buxtehude changed the time to Sunday and gave five concerts every year on the last five days before Christmas. He made his own arrangements in the church to make room for an orchestra and a choir. The orchestra numbered four and was quite large at that time, including the choir, there were sometimes forty singers and musicians. The orchestra consisted mostly of string instruments, but woodwinds and trumpets were also used. Admission was free, as Lübeck was a city with plenty of rich merchants, and it was not hard for Buxtehude to secure financial backing for the concerts.

For those events Buxtehude wrote the greater part of his compositions, his (Continued on Page 116)

old documents we read that he spoke several languages, and as years went by, became a man of great culture. At the age of twenty he was appointed organist at St. Marie Church in Helsingborg. Oddly enough, the three churches he served during his lifetime in



THE BUXTEHUDE HOUSE AT ELSINORE

Helsingborg, Eslinore, and Lübeck all bore the name "St. Marie."

When war broke out between Denmark and Sweden, life became dreary and troublesome for Diderik. Soldiers occupied his dwelling in Helsingborg, and in the year 1660 he was forced to leave it. With his wife, who was living with his father in the city of Eslinore, where his father was then organist at the St. Olaf Church, known as Johannes the organist.

Eslinore, with its strong fortress Kronborg (built 1537), was then the Port Said of the North. Ships passing through the strait of Oresund had to stop to pay toll to the Danish Crown, and in its streets were heard languages from all over the world.

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The boy not only had a good ear for music, but from



THE KRONBORG FORTRESS AT ELSINORE
Shakespeare, who was never in Denmark, made this castle the scene of his greatest play, "Hamlet."



HAROLD BERKLEY

The Violinist's Forum

Conducted by

Harold Berkley

Prominent Teacher and Conductor

Huber, Concertino No. 2; Sitt, Student's Concerto No. 2; Carl Bohm, Concertino No. 2; Hollander, Concerto Op. 62; Seitz, Student's Concerto No. 4; Vivaldi-Nachez, Concerto in A minor.

A minor: De Beriot, No. 2, Guizot, Student's Concerto No. 1; De Beriot, Concerto No. 7; Kreutzer, 12, Concerto No. 14; Vietti, Concerto No. 23; Bach, Concerto in A minor; Dore, Concerto No. 7.

Regarding these concerti, and the short pieces every pupil must have, I suggest that you write to the publishers of ETUDE and ask to have a selection of ETUDE and pieces of various grades sent to you on approval. Then you can look over the material, become acquainted with it, and select that which seems to you best suited to each individual pupil.

Concerning Four-Octave Scales

Recently I received an interesting letter asking if there was any real value in the practicing of four-octave scales and arpeggios. In the confusion attendant upon the redecorating of my studio, this letter seems to have been misplaced. My face is red. But here is an answer to a question that you asked.

When comes Kreutzer and the second Book of Mazas, and how books should be studied simultaneously. By this time, the pupil can be working on Sevlik's Op. 1, Book III. This book of shifting exercises is supreme in its field and can be studied for several years without exhausting its possibilities. In ETUDE for January, 1944, there are two new articles on the Kreutzer Studies which discussed the ways in which a number of them could be adapted to the requirements of modern technique. If you can refer to these articles you will find them helpful.

After the student has mastered one of the single-note studies of Kreutzer, and needs some more variety, he can proceed to study them in pairs; the best are the "Preparation Trill Exercises" by Rode. If he finds these too strenuous, he should not be stressed too strongly or allowed to take up too much of the student's practice period. They are painfully uninteresting, and are valuable only if the student is clearly aware of what they mean conscientiously. The first book of Sevlik's, Op. 1, also has many excellent exercises for strengthening the fingers and for developing a correct shaping of the hand in the first position. These, too, should be given only in small doses.

While the pupil is studying Book I of ETUDE, he can also work on the second Book of Laureux; there is no better material for introducing the positions. By the time the student is fairly well acquainted with the third position he should have finished Kayser I and be given the second Book of Wohlhart, Op. 45, and a little later, the second Book of Kayser. At about this stage of his advancement, he should have some specialized work on double-stop playing; for this, the "Mélodious Studies" by Joseph Haydn are excellent material. The additional work in the fifth, sixth, and seventh positions seems to be indicated after the student has completed Laureux II, some of the later studies in the Supplement to that book can be used. Meanwhile, he should be working on studies in the third Book of Kayser, Dore, and the Capriccio by Kreutzer, and the Mazas "Special Studies." These books may be studied more or less simultaneously, for each contains material lacking in the other two. The Mazas Studies are particularly valuable. See ETUDE for November, 1943, and for January, 1947, where I show they provide plenty of material for coordinated right- and left-hand technique; they also encourage a singing quality of tone and a musically flexible style of playing.

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Questions and Answers

Conducted by

Karl W. Gehrken, Mus. Doc.



Professor Emeritus
Oberlin College
Music Editor, Webster's New
International Dictionary

Assisted by
Professor Robert A. Melcher
Oberlin College

measure is marked *Rit.*

2. The only place where I would find pronunciation of the composer's name was in *Musicological Dictionary of Masters*. There it is given as abr. rob. However, the pronunciation which you have always used is the one which is popularly accepted in this country, and I believe I would stick to it rather than to adopt the French pronunciation. In no case can I see any justification for the other ways you have suggested, especially the first one.

Is the Private Teacher to Be Certified by the State Board?

Q. 1. I believe that before long a State Board examination will be required of private teachers here in Texas. What would you advise me to do in regard to what things might be required in such an examination. I have studied music about eight years and would like to be able to play the piano at the present time. I also plan to include theory and composition some day. Do you have any advice? —Sister Mary Ignatius. I hope you will be able to answer my question, as I wish to be prepared for the eventualities both for myself and for some of my more advanced students. —Mrs. H. E. A.

A. I am not closely enough in touch with musical matters in Texas to give you an intelligent answer, but if I myself were to be examined, I would advise you to be prepared to play the piano in the right hand. It is rather hard to play them smoothly enough and then jump to the left hand. You are playing them in the right hand. I have been trying them both ways but am undecided which is the right way.

2. Will you please tell me how Hanon is pronounced? I have a book called Hanon as well as a record. I have also an album of Bach's preludes and fugues. I have also pronounced it with a short a, and the O like short u. As I use the studies a great deal, I would like to know the correct pronunciation of the composer's name. —Mrs. H. M.

A. 1. In music of this period and style it is customary to play grace notes before the beat. I should do so here and play the whole notes on the 1st hand with the exception of the right hand. You would not have trouble playing the grace notes smoothly if you will observe that not only is this measure marked *Poco meno mosso*, but that the preceding

As for your own preparation, it seems to me that you are doing the right sort of things, but if you have never studied the history of music I strongly advise you to begin with that. There are many there are many fine books on this subject, therefore a mature person like yourself should be able to undertake the study of music history without necessarily working under a teacher.

Since such an examination as you anticipate would probably originate at the State University, I suggest that you write a letter to the Dean of the Arts and to Professor Jones, Department of Music, University of Texas, Austin. Professor Jones is a good friend of mine, therefore you may tell him in your letter that you are writing him at my suggestion.

How to Phrase Bach

Q. Since many of the questions which have bewildered me have been cleared up by your column, I would like to ask you a few more matters that are troubling me.

In the subject of the C-Minor Fugue of "The Well-Tempered Clavichord" (Book I, Czerny edition) I note that it says "staccato" and "portamento." These notes are not to be played staccato, but rather portamento, and the eighth note is to be staccato. Is this correct?

In the subject of the Fugue in the G-Minor Fugue, I notice that in the first measure, the second eighth note is portamento while the first eighth note is staccato. The teachers tell me that the entire measure should be played legato. Others say that the first eighth note is to be played legato, but separated from the quarter notes that follow. Is it purely a matter of one's own interpretation or is it as in the Czerny edition?

2. Do you think that Czerny is a good authority for Bach's works?

—D. P.

A. 1. All of the interpretations you mention can be found in various editions, but I am not going far wrong in following any one of them. My own preferences would be in the C-Minor Fugue to play the sixteenth notes legato and the eighth notes portamento, or *non-legato*; and in the G-Minor Fugue I would phrase the first measure thus:



Since we have no authentic interpretative markings by Bach himself, these matters are quite largely personal opinions. This presents a great problem to even professional teachers. Any student should be to study various editions of each composition he is playing, and to listen carefully to the performances of various artists, on phonograph recordings as well as in actual performances.

I might add just one suggestion: Bach's compositions were written for the harpsichord or clavichord, and on both of these instruments the tone holds over a bit, with the result that the sound is never as clean and crisp as it is on the modern piano. Therefore, in playing Bach, one should not make the *staccato* as short as we do in the works of most other composers of a later period.

2. Of the various popular editions of Bach, Czerny is widely used. I do think, however, that it is not too dependable an authority. There are numerous note errors, as well as questionable marks of interpretation in his work. Many musicians therefore prefer the Muzell edition for both note accuracy and authoritative interpretative markings. Muzell has obviously studied the Bach *Gelehrte* thoroughly and has made a fine approach to the Bach style.

(Continued on Page 132)

Look Out For Your Hands!

Neuritis, Neuralgia, and Temporary Paralysis Must be Watched

by Waldemar Schweisheimer, M.D.



PADEREWSKI'S MILLION DOLLAR HANDS

BRUNO WALTER, the noted conductor, in his autobiography, "Theme and Variations," has described a painful medical experience which in my opinion never has been explained and diagnosed sufficiently. His experience should be a warning and a lesson for many musicians, particularly conductors and instrumentalists.

Bruno Walter's Arm Paralyzed

At one time in his career, Walter was attacked by an arm ailment which caused him a great deal of anxiety. Medical science called it a professional cramp, but it looked decidedly like incipient paralysis. The rheumatic-neuritic pain became so violent that he could no longer use his right arm for conducting or piano playing. He went to the prominent doctor to an- other. Each one confirmed the presence of psychogenic elements in his malady. He submitted to any number of treatments from mud baths to magnetism, and finally decided to call on Professor Sigmund Freud in Vienna.

Freud sent him to Sicily with the instruction not to think of his affliction, but only to enjoy the warmer climate and any change for the better. When Walter returned to Vienna, Freud advised him—to conduct. "But I can't move my arm," objected Walter. "Try it at any rate," suggested Freud. "And what if I should have to stop?" inquired the patient. "You won't have to stop," replied the professor. So Walter did not conduct with his right arm, but with his left, and occasionally with his head. There were times when, notwithstanding his pain, he did move his arm. At other periods the results were discouraging. While experimenting, he endeavored to adapt his conducting technique to the weakness of his arm, without impairing the musical effect; and thus, by dint of much effort and confidence, by learning and forgetting, he finally succeeded in finding his way back to his profession.

Bruno Walter's description of this painful ailment

neuritis of the right arm—is very clear and instructive. However, the combining of the disease with mental processes and psychical conditions seems highly doubtful. Such a remark is contrary to the authority of Freud, one of the greatest pathfinders of medicine, may sound presumptuous. But the actual cause of Walter's arm ailment was probably much simpler and more prosaic and had nothing to do with nervous and psychoneurotic conditions. There was, as can be seen, some pressure exerted on the nerve plexus within the arm pit, and this may have been produced by a tight piece of clothing. A week later, after the return from the trip to Sicily and Riviera, a new suit was worn which caused no such pressure, and with the disappearance of pressure, the nerve trouble gradually disappeared.

This, of course, is merely a guess—no certain diagnosis can be made after such a long time and without consulting the physicians who took care of Bruno Walter at that time.

Pianist with Arm Paralysis

For many years, I, myself, was able to observe a similar case which showed clearly the formation of a neuritis of the arm due to pressure on the plexus brachialis. A pianist, a man of 40, had made an audience in Berlin Germany to his benefit. He had driven his own car, and it had been a great strain on his arms and hands to hold the car to the winding, narrow roads of the steep mountain passes of the Alps. The first day of his trip he felt some pain in his right hand which he believed to be a rheumatic condition. He kept the arm and hand warm. During another day of driving the pain grew worse. At the same time he was aware that he could not move his right hand in the ordinary way; it felt tired, almost as though it were paralyzed. The next morning the pain was nearly gone, but he could hardly move his right arm and hand and he was not able to shave himself, as was his custom. During the day the pain began again, but it was less noticeable when he did not wear his coat. When he tried to drive with his coat on, the pain was intolerable. He discarded the coat entirely and used a sweater instead, and then he could move his hand again. The whole trip was ruined, however, since his arm was unable to hold him both day and night.

The cause of the ailment was a coat which was too tight under the right arm and which pressed on the plexus brachialis, a network of nerves situated in the lower part of the side of the neck and in the axilla, the armpit. Disorders in the sensation of the skin showed that the part of the nerve plexus which involved the pectoral muscle, which sends its branches to the outside little finger side of the arm and hand. When the arm was raised to the wheel, the coat was stretched across the armpit like a wooden board, and a high degree of pressure was exerted on the plexus. No stretching of the coat was present while the arm was hanging down or was elevated to the height necessary to play the piano.

Fortunately, the pianist abstained from using his coat during the first part of the trip. Every attempt to wear it in the hotel was followed by immediate pain, and he was compelled to hang the right sleeve over his shoulder.

From the time on the pianist could not wear anything which put the slightest pressure on the plexus brachialis. All his clothing garments had to be cut out at the shoulder spot. They had to be made to measure with ample space under the right armpit, or if bought ready-made, they had to be adapted by a tailor to his personal needs. The slightest attempt to wear a shirt or coat which was not sufficiently wide brought a recurrence of the pain; and an ominous stiffness of the right arm and the lateral part of the hand was a sign of a beginning paralysis. Other kinds of treatment was scarcely beneficial. (Continued on Page 120)



OSSIP GABRILOWITSCH



IGNACE JAN PADEREWSKI



BRUNO WALTER



A TYPICAL HIGH SCHOOL OPERATIC PRODUCTION
Scene from Arthur A. Penn's "Don Alonzo's Treasure" as given by the Jefferson High School (A. H. Muth, Conductor), of Rochester, New York.

Why Not Go In for Amateur Opera?

There's "No End" of Fun Over the Footlights

by Edward Dickinson

THE so-called little theater in America takes its name from the fact that the plays presented are offered on a small stage in a small auditorium. These little theater groups, organizations, clubs, or whatever they may be, can produce whatever in them what you will, have attained a popularity in America that has won for them as well as the flattering title of "Amateur." Thousands of people love to act, and most of them, without training other than that of the immediate director, act badly. Thousands more love to sing, and manage, usually, to obtain a little instruction. Observing these two facts, one can say emphatically that there is a place for opera in the little theater, and for the moment, at least, this place amateur opera.

Opera is more attractive than is a play without music. It adds the lure of music to a spectacle. Having this lure, opera can be more fun to produce than is the spoken drama. To this, add the fact mentioned above, that most amateur singers have no training that they have amateur, and therefore, with discretion in the choice of opera to be presented, there is less possibility of muddling the show than there is of badly muddling a spoken play. With singers and instrumentalists of slightly above ordinary ability there is greater possibility of having a successful production of Puccini's "La Bohème" than there is of "Hamlet," although the latter may have actors of far higher ability.

In choosing an opera for amateur or little theater production the first consideration should be the ability of the artists. Every amateur actor seems to consider himself a Booth or a Helena Modjeska; but amateur singers seem less likely to think of themselves as Carusos or Nordicas.

The music director in amateur opera should be the same person, and he or she should know enough about transposition and composition to make arrangements of the music to be performed. These arrangements must bring the music within the performing capabilities of the musicians and his orchestra. It may even be necessary for him to compose whole passages of the original composition does not lend itself to the needed simplification. After all, it isn't everyone who can make a transcription equal to Liszt's "Rigoletto Transcription" and if the needed transcrip-

factory with cyclorama curtains which are in the reach of almost every little theater. From the standpoint of simplicity of stage setting, the following may be suggested: "Secret of the Suitor," "La Bohème," "Madame Butterfly," "Jewels of the Madonna," "Werther," "Gianni Schicchi," "Maid as Mistress," "Dame Brigitte," "Fra Diavolo," "Zaza," "Thais," "Linda of Chamounix," "Ariadne Auf Naxos," "Princess Pat," "The Bohemian Girl," "The Elixir of Love," "Manon," "Martha," "The Chimes of Normandy," "Rigoletto," "At the Boar's Head," "Manon Lescaut," and "La Sonambula."

Of the operas above listed, "The Secret of Suzanne" and "Madame Butterfly" are decidedly comic, and they may be combined to make a very delightful evening's entertainment. (I saw the latter very well done by students of the Eastman School of Music's Opera Department a couple of years ago.) "The Secret of Suzanne" can also be used with "Don Pasquale," "The Elixir of Love," "Martha," or "Madame Butterfly" to make a much longer evening of music.

Scenic effects in amateur opera named may be

done

effectively with cyclorama curtains, colored lights, potted plants, garden furniture, and portable fountains which may be rented from florists. Modernistic white wooden furniture, against green cyclorama curtains will produce a satisfactory garden scene. If a two-colored cyclorama be (Continued on Page 12)



THE PERENNIAL GILBERT AND SULLIVAN
This charming composite picture of the leading characters in the Gilbert and Sullivan operas was sent to the Editor of ETUDE as a Christmas card in color by the former Manager of the D'Oyly Carte Opera Company of London.

AN OLD VALENTINE

There is the fragrance of romance about an old valentine, with its scarlet hearts, its cupids, and its lace paper, that takes one back to an age of Victorian gallantry. Mr. Federer has caught this in his charming *An Old Valentine*. Played with imagination and expression, the composition should be very effective. Grade 4.

RALPH FEDERER

Moderately (♩=54)

Freely, as if spoken

LITTLE COMMANDER

MARCH

Washington's Birthday seems to call for a patriotic march that everyone can play. Mr. Hellard's snappy *Little Commander* fills the bill, and we know that thousands of teachers will make this the background for improvised rhythm bands, even if the instruments are all homemade from forks, goblets, pie plates, and what have you. Grade 2½

ROBERT A. HELLARD

Tempo di Marcia

ARABESQUE

Schumann was very fond of writing pieces in sets. Of his forty-four opus numbers for piano, thirty-two are in sets of assorted compositions. One set ("Album for the Young") includes forty-two short pieces. *Arabesque*, like the famous *Fantasy in C Major* and the Sonatas, was published by itself. It was written in 1839 when Schumann was twenty-six years old—a momentous year, marked by the death of his mother and his courtship of Clara Wieck. The composition is rarely played well because the first movement does not have that delicate, hushed effect which pianists like Busoni, Gabrilowitsch, and Giesecking gave to it. Grade 8.

R. SCHUMANN, Op. 18

Leggero e con tenerezza (♩ = 152) (♩ = 138)

Poco meno mosso (♩ = 120)

Pod. simile

rit.

a tempo

ff

1&3 12

ETUDE

MINORE I

Poco meno mosso (♩ = 120)

Ped. simile

senza Ped.

rit.

cspr.

cresc.

ff

rit.

molto espress.
a tempo
a tempo rit.
a tempo
a tempo rit.
a tempo rit.
Tempo I D.S. *

MINORE II
Più lento (d=144) (d=126)

f
f a tempo

D.S. *
Tempo I
rit.
pp

Lento (d=68) (d=52)
p espr.

* From here go back to the sign (\$) and play second ending; then go to Minore II.

★ Go back to the sign (\$) and play third ending; then go to Lento.

ETUDE

2
rit.
a tempo
rit.
2 3 4
1 2 3 4 2 1
p

SNOWBIRDS

Cecil Burleigh brought a fresh yet distinguished note to American music. This merry, effective little piece must be played with light, deft fingers, best secured by slow practice until one is sure of every detail. Grade 5.

CECIL BURLEIGH, Op. 26, No. 3

Cheerily (d=60)
p in changing rhythm
dim. and retard
Swiftly (d=92)
gradually softer
As at first
p
retard
dim. and retard

Swiftly (d=92)

Swiftly (d=92)

As at first

b2 slightly retard

dim. and retard pp slowly distantly

COLOR MOODS

This very interesting "overhand" composition is readily achieved with careful practice. It is wholly atmospheric and must of course be played without any rigidity of arm or wrist. Grade 4.

EMILE J. SCHILLIO

Moderato assai (d=48)

a tempo p

una corda

Piu agitato

D.C.

CANZONETTA
FROM VIOLIN CONCERTO IN D MAJOR

Grade 4. Andante (♩ = 8)

CANZONE III
FROM VIOLIN CONCERTO IN D MAJOR

P. I. TSCHAIKOWSKY
Arr. by Henry Levine

A page of musical notation for a piano piece, featuring six staves of music. The notation is in common time, with a key signature of one flat. The music includes various dynamics such as *mf*, *f*, *p*, *pp*, *tr*, *dim.*, *cresc.*, and *poco rit.*. Fingerings are indicated by numbers above the notes. Performance instructions like "oresca" and "più f" are also present. The music consists of six staves of music, with the top two staves sharing a common bass line. The notation is in common time, with a key signature of one flat. The music includes various dynamics such as *mf*, *f*, *p*, *pp*, *tr*, *dim.*, *cresc.*, and *poco rit.*. Fingerings are indicated by numbers above the notes. Performance instructions like "oresca" and "più f" are also present.

SWEET THOUGHTS

O. SCHELDRUP OBERG

Grade 3. *Moderato (♩ = 104)*

espressivo *p*

Fine a tempo

rit. *pp* *p con espressione* *p*

rit. *p* *|| a tempo*

mf *rit.*

D.C.

ARABIAN NIGHTS

WILLIAM SCHER

Grade 3. *Moderato (♩ = 76)*

mf

f

1st *Last* *Fine* *sf*

mp

D.C. al Fine

MELODY OF LOVE

SECONDO
The vitality of a melody once absorbed by the public is one of the phenomena of music. *Melody of Love*, one of the most widely heard of all pieces for the piano, was written by a gifted German-born composer, Hans Engelmann, who lived in America from 1891 until his death in 1914. He is believed to have written, in all, over a thousand compositions. When he brought in his *Melody of Love* for publication, he had no idea that it would outstrip his other works in sales. It was "just another composition." Sometimes he would write five and six pieces a day. H. ENGELMANN, Op. 600

H. ENGELMANN, Op. 600

MELODY OF LOVE

H. ENGELMANN, Op. 600

The image shows a page of musical notation for orchestra and piano, page 76. The page is filled with five staves of music, each with multiple voices. The notation includes various dynamics such as *p dolce*, *pp dolce cantando*, *ff marcato*, and *ff*. The music is in 2/4 time and features complex rhythmic patterns and fingerings. The piano part is indicated by a piano keyboard icon at the beginning of each staff.

MELODY OF LOVE

PRIMO

H. ENGELMANN, Op. 600

Maestoso

SECONDO

ff

p *quicto*

poco string. *cresc.* *ff* *quasi Cad.* *p* *D.S.*

THE SONG SPARROW

SECOND

FRANCES TERRY

Animato (♩ = 100)

p

mf

cresc. *p* *cresc.*

p

mf

dim. *mp*

Maestoso

8

p *quicto*

poco cresc. e string. *ff* *p* *quasi Cad.*

D.S.

THE SONG SPARROW

PRIMO

FRANCES TERRY

Animato (♩ = 100)

p

mf

mf dim. *p* *cresc.* *mf dim.* *p* *cresc.*

p

mf

dim. *mp*

THE BEATITUDES

ALLANSON G.Y. BROWN

St. Matthew 5: 1-8

Recit. mf

And see-ing the mul-ti-tude, He went up in-to a moun-tain; and when He was set, His dis-ci-ples—

Moderato

came un-to Him; And He o-pend His mouth and taught them, say-ing: *Bless-ed are the poor in spir-it,*

cresc. *bless-ed are the poor in spir-it, for theirs is the king-dom, for theirs is the king-dom of heav-*

cresc. *Bless-ed are they that mourn, bles-sed are they that mourn,*

cresc. *for they shall be com-fort-ed, for they shall be com-fort-ed, com-fort-ed.*

mp *Bless-ed are the meek, for they shall in-her-it the earth.*

Bless-ed are the meek, for they shall in-her-it the earth.

Bless-ed are they which do hun-ger and

thirst af-ter right-eous-ness, for they shall be fill-ed, for they shall be fill-

ored. *Bless-ed are the mer-ci-ful, for they shall obtain*

mer-cy. *Bless-ed are the pure in heart, for they shall see God.*

THE MERRY-GO-ROUND

GAYLE INGRAHAM SMITH

Violin **Allegretto**

PIANO

Preparation: Sw. Salicional, Vox Celeste, Stopped Diapason, Tremolo, Gt. Soft Flute 8', Ch. Soft Flute 8', Tremolo, Ped. Lieblich Gedeckt 16', Ch. to Ped.

MANUALS: Andante moderato

PEDAL: Più lento

CHARLES DEMOREST

PIÙ MOSSO

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MÉLODIE POÉTIQUE

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PIÙ MOSSO

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JOY RIDE

FRANCES M. LIGHT

Grade 1. Gaily ($\text{d} = 60$)

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WALTZ FOR A LITTLE DOLL

Grade 14. Slowly and smoothly ($\text{d} = 54$)

EVERETT STEVENS

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ETUDE

CHINESE PIGTAIL DANCE

LEOPOLD W. ROVENGER

Grade 2.

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109

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FEBRUARY 1949

FAWNS AT PLAY

BENJAMIN FREDERICK RUNGE

Grade 2 1/2.

Tempo di Valse (♩=60)

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International Copyright secured
ETUDE

The Music Teachers National Association

(Continued from Page 78)

Presidents of Regional Organizations established under Article V will take the summer meeting of MTNA to San Francisco. This is a venture to be far exceeding anything the MTNA has ever undertaken. In 1896 a meeting was held in Denver and in 1924 in Lincoln, Nebraska. We look forward to many new friendships from this meeting. Plans are far beyond the discussion stage. Miss Caroline Irons, former President, and Mrs. Margaret O'ney, President of the California Music Teachers Association are working with MTNA officers to develop an outstanding meeting. Headquarters will be at the Palace Hotel; dates are August 17-21, 1949.

1. Time of regional meetings, places for such meetings, and areas to be represented, may be decided by the regional organization in consultation with and subject to the approval of the Executive Committee.

2. State presidents in the areas concerned shall be asked to propose boundaries for Regional Organizations. When these boundaries are temporarily established and approved, an election of regional officers shall be held under MTNA auspices, all MTNA members in the area participating.

3. One president shall be president, vice-president, secretary, treasurer.

4. Those officers, when duly elected, together with state presidents from the region, will constitute the Regional Executive Committee.

5. The MTNA would look forward to a system of jobs to be worked out between regional and National Executive Committees after regional organizations are completed.

This special committee further recommends:

1. That if these constitutional changes are made, and these aims and procedures adopted, each state organization as are represented at this convention be notified in detail through the Council of State and Local Association Presidents.

2. That a search be made for funds to support this project in its initial stages.

3. That a budget be authorized to begin the project.

Respectfully submitted,
JOHN CROWDER
ROY UNDERWOOD
THEODORE M. FINNEY

Adopted, December 31, 1948

Music a Hobby in the Grass Roots

(Continued from Page 78)

may have every night in the week, but we do not make any engagements for me on Tuesday nights, for that's my band night," said he. "I have never seen such a change as has come over him. His health has improved as well as his business, and he seems to have taken on new life, and I am so pleased, that I don't want him to miss a meeting."

"He didn't talk on new life; he simply revived his natural spirit that had been suppressed for so many years, and this goes to show that one should not hide his talent under a bushel but put it to work for the benefit of mankind. This is the aim of our Brass Band Hobby Club. All ways, we hope that our sounds will give

as much pleasure to our listeners as they do to us trying to make them."

"Yours truly,

"D. C. Monroe, Promoter."

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from its earliest inception through the 17th
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We Look at the Guest Conductor

(Continued from Page 80)

has been felt. Essential and effective intermissions give an opportunity for rapid adaptation of the original plan. He will decide, after leaving the state of preparation, whether a certain piece or pieces are to devote to the rehearsal period amid drill, discussion, inspirational approach, and so forth.

He will expect maximum results from a group. He will not look for previously discovered shortcomings of other organizations, nor will he have a negative attitude. He will not suppose his inferiority.

He will remember that his words and actions will remain with the performers long after he has left.

Then there is the guest conductor. Choose him wisely, prepare for him, assist him in action, and build upon the good work of his work. Encourage the guest conductor, carry your best to the new performers, and leave the scene of your musical action a richer and more fertile one.

Daniel Gregory Mason says that Haydn led the way into the *terram incognitam*, and did not return to it. He was a man of the ground, but that it was Mozart who turned the wilderness into a garden.

A final word of commendation and appreciation should be given to the regular conductors who do the work attributed above to Haydn. Then, and only then, can the guest conductor emulate Mozart and produce a garden.

contacted the local organist, Lense Möller, who confirmed his opinion.

It was music in tablature writing signed D.B.H. (Diderik Buxtehude, Helsingør). This did not mean that the pieces were written in Helsingør, for Buxtehude often signed his name that way after leaving the city. Lense Möller, in touch with the local organist, Endius Bangert, whom he knew was capable of deciphering the tablature. The find was a very important one. In 1942, Wilhelm Hansen, Copenhagen, copyrighted nineteen suites and six variations (hitherto unknown) by Buxtehude.

Musicologists and teachers should have this book. It is a standard classic that should not be overlooked. The music is in traditional sixteenth or seventeenth century style and these suites are beautiful pieces of music in the class and grade of the "Inventions" by Bach.

It would pay every serious music student to have a few of these, before attending a concert by Bach.

The organ playing of Buxtehude is supposed to have been the most perfect and brilliant of that time. Musicians came from far away to hear his concerts in the St. Marie Church in Lübeck.

On day in 1705 a young unknown and poor musician began a long journey to hear the organ master. His purpose was to gain light and to gain knowledge. He had to walk two hundred miles. But his urge for knowledge was so strong that nothing could deter him. The young man was Johann Sebastian Bach, who was supposed to be away for a month only, but who remained almost half a year. He was bewitched with Buxtehude. Nothing could stop him from staying with the master, although one of the organs at St. Marie, Lübeck, is called the Bach-Buxtehude organ. One questions why it should have gotten that name, if it had not been known that the young pupil and the older master had worked together on that instrument.

Bach's compositions are so strongly influenced by Buxtehude that it is natural to reason to believe that he must have known the works of the master very well. Buxtehude freed himself from many of the ancient tonalities. He employed chromatic harmonies and in this respect far exceeded his master. Johann Sebastian Bach followed those principles and developed them to a great extent in his compositions.

At the time of Bach's pilgrimage Buxtehude was getting old and was looking for a worthy successor. But it was not easy. The man had to be capable and had to be willing to marry his thirty-six-year-old daughter, Anna Margrethe. In those days a thirty-six-year-old female was looked upon as a middle-aged woman.

Mattheson and Händel were called to Lübeck in 1703 to compete for the position, but the sight of Anna Margrethe overcame them completely.

One imagination may have had the thought in mind also to compete, but evidently he did not have the courage to marry Anna, either.

Finally, in 1706, Buxtehude found a man gifted enough for the position and willing, also, to marry his daughter. This unusual man was Johan Christian Schieferdecker, who later became a well known opera composer.

Buxtehude died May 9, 1707, and was buried May 16 in the St. Marie Church, Lübeck.

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NEW!
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Diderik Buxtehude
(Continued from Page 82)



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VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

A Fine English Maker

of F. E. B., Colorado—Benjamin Banks was one of the finest English makers. Because of his exact measurements and the beauty of his workmanship, he was known as "the workman." One of his best instruments, if in good condition, could be valued today as high as \$500.00.

A Viola by Guarnerius?

Miss H. S. Colorado—I. P. Cestrum is the name of a German maker of the latter part of the eighteenth century. Not many instruments bearing his label are generally his. His name is one of those that often appears in price lists used by dealers.

A genuine Cestrum, in good condition, should be worth around \$100.00. You may be interested in knowing whether the violin you are looking for is genuine. (2) One that I know of has ever seen a genuine Guarnerius. Genuineness of a violin is your violin and a fiddlestick. None could say what its value might be without giving it a personal and detailed examination.

It's a Fictitious Name

Mrs. H. J. R. Texas—The only way that you can ascertain the value of your violin is to have it appraised by a reliable dealer or appraiser. I would suggest The Rudolph Wurlitzer Co., 119 West 42nd Street, and the C. F. Martin Co., 119 West 42nd Street, both in New York City.

Francesco Stradivari was the son and pupil of the great Antonio, and his instruments are uncompromisingly used by many inferior makers. A genuine Stradivari could be worth as much as \$5000.00. It is called easy to play. If you want an instrument that will produce satisfactory results in a short space of time, then buy a violin.

Any wind instrument is easier to play fairly well than any stringed instrument, but every instrument is hard to play very well.

Concerning Excessive Perspiration

C. O. W., Illinois—Is it common to believe that the violin is more difficult to play well than the viola, and that the "cell" is rather easy? I am sure you realize that many letters come to my desk and that there is only a limited space in the magazine. I would like to know if there is some time limit before the answer can appear in print.

On Selecting an Instrument

Dr. J. C. B., Ohio—It is commonly accepted that the violin is more difficult to play well than the viola, and that the "cell" is rather easy. I am sure you realize that many letters come to my desk and that there is only a limited space in the magazine. I would like to know if there is some time limit before the answer can appear in print.

Again Points on Vibrato

Mrs. A. R. S., New York—In the past five years there have been many comments on the vibrato in these pages. The most recent full length discussion on this subject was in October, 1943. If you care to refer to this issue you will find many suggestions that will help you in the teaching of the vibrato. If the issue is not immediately available to you, you can

get many more by writing to your violin maker.

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Musical Boston in the Gay Nineties

(Continued from Page 71)

sonity in obtaining a unified interpretation. Whiting's chief aim was the disclosure of musical content, but he could not resist an incisive Yankee humor as a medium of graphic illustration. "You are so absorbed in the next note that you neglect the one before you," he wrote. "Or you could sacrifice speed to accuracy and be the 'gainer." Whiting's drastic comments and his almost unattainable standards might indeed be temporarily depressing, but their aftermath was inspiring as a revelation of basic musical truth. His lessons brought a permanent realization of artistic probity.

On returning to Boston, my shortcomings in the field of orchestration were palpable. Therefore to remedy these in some degree I studied with Chadwick at the New England Conservatory. It so happened that when Daniel Gentry Mason was a fellow-pupil. In after years I could appreciate the high degree of common sense Chadwick showed as a teacher. There are three stages in learning to orchestrate: first, acquiring a knowledge of the rules of composition; second, learning how to transcribe the musical material offered by piano pieces into a spontaneous and effective orchestral idiom; third, bringing this technical accomplishment into contact with the pupil's musical invention.

In his "Chronicles of My Musical Life" Rimsky-Korsakoff records his irritation at being told that his "Spanish Capriccio" was a brilliantly orchestrated piece, but was nothing of the sort. "Indeed, it was not composed for orchestra." There is a world of difference in these two statements! Chadwick's class, including Mason and myself, had passed the first stage, but we were far from being prepared for inventing music in terms of the orchestra. During the entire winter we made a study of the instrumentation of the orchestral groups, but Chadwick had made these facts his own, through his experience as a composer. He gave the proper foundation; if a pupil had anything to say, he was at least equipped. To Joseph Lindon Smith, artist, I owe more than I can repay, and undoubtedly more than he realizes. Smith has a speciality, reproduction of archeological discoveries which he has pursued many

times to Egypt, to Cambodia, where he was the first to see the revelations of the palace of Angkor-Wat, and in fact, wherever the results would justify travel. He also has an avocation of staging outdoor plays, and has written a book on the subject.

In the fall of 1907 the Chicago Orchestra commissioned Smith to organize an evening of dance and pageant in aid of its pension fund. Having previously provided a musical background for plays at Smith's summer home in New Hampshire, Tchaikovsky asked to compose orchestra music for a fantastic pantomime, "Jack Frost in Midsummer" for this occasion. At this time, to my knowledge, no American first-rate orchestra had made a practice of reading over pieces by inexperienced composers. Thus it was my good fortune to have the services of the Orchestra of the Boston Symphony in which to test my somewhat experimental music. However, Smith's scenario abounded in colorful suggestion which could not fail to evoke some response as to orchestral effect. The chief persons of the pantomime were a Moth, easily deluding herself to dancing on a broad stage, a silent princess, a Snow Queen, and complete inside his body. As a grotesque comedian, Smith won merited success. The orchestral rehearsals with the inevitable repetitions of many passages to arrange the action constituted priceless lessons in orchestration. "Jack Frost" was repeated in New York, Boston, &c., R. Spilman, then head of the Harvard Music Department, happened to be in the audience, with the result that I was asked to teach at Harvard during Spilman's leave of absence. Thus began my connection with this university, which lasted for thirty years. Presently Charles E. Eliot of Harvard is alleged to have stated: "For the first five years an instructor profits at the expense of his students." Assuredly, there is no education comparable to the grounding in fundamentals acquired through teaching. Even with a relative mastery of the basic facts in a selected field, adaptation to the varying intelligence and capacity for assimilation in the individual student becomes effective only with experience.

disturbed concentration. Music evolves itself after long periods of reflection, of thought, of relative advantages of treatment, and the infinite adjustment of detail from the standpoint of logic. For such a purpose the collegiate summer vacation is admirably adapted.

During the first quarter of the twentieth century composers had scarcely turned with enthusiasm to the symphony, and could derive little from a descriptive tendency lent itself to a reasonable use of orchestral color. But the symphony was not the invariable outlet for constructive skill; the variation form ("Enigma's" "Enigma" variations or d'Indy's "Istar") and more especially the suite, could indicate the scope of a composer's musical ability in treating them, without the risk of damaging comparison with the great symphonic works of the past. Since there was as yet no positive stigma attached to music "with a poetic basis," Stevenson's "A Child's Garden of Verses" seemed to provide pleasant opportunities for composition for orchestral pieces, without involving the complexities of symphonic forms. Following Tchaikovsky, "Stevensoniana" seemed an apt title for this small suite. It was first performed by Dr. Walter Damrosch (who made a few telling hints as to orchestral procedure) with a sympathetic audience. The critics, however, were not so lenient. "A nice young man" may be said to have come to an end, save that for the artist there is no conclusion, except with life itself, to the long road of accumulation of knowledge and endeavor through experience. For even a slight success multiplies manifoldly the responsibility for continued improvement.

The First Four Centuries Of Music For Organ

by John Klein

with foreword by E. Power Biggs

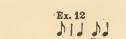
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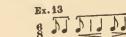
Words and Music—

(Continued from Page 75)

In a college music department there are not only the music books to be carefully studied, but also a large number of music or "musical appreciation," a large amount of "collateral reading" biographies, studies of the music of composers, the "Oxford History of Music," Comberlieu's "History of Music," and many similar volumes as significant for the teacher than for the student. It is often the student who could scarcely be expected to know Bach's third volume "Life of Berlin" or Newman's writings upon Wagner, but the instructor must familiarize himself with their contents, if his lectures are to possess any value. Consequently, "term time" was completely confined to amassing the necessary educational material. While there are drawbacks of the college teacher's salary in comparison with the master plumber or even the practiced carpenter, the summer vacation offers to the instructor a chance for absorption in self-expression which follows. It should be played in the same fashion, the musical ideas leading the performer on as though he were composing.



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The Salvation Army Band

(Continued from Page 81)

stimulating devices toward creative effort yet encountered by this author. One can well imagine the profound effect it has upon budding young composers, encour-

aging them to further effort and often to an adequate formal study. Quite often, when only a small amount of correction and editing is necessary, the department will take this task upon itself.

The music, musical technique, and music for publication by the Editorial Department is played for the Music Editorial Board by the International Staff Band. The board members come from every walk of

Salvation Army life. Some are administrative officers high in the Army's command. Others are corps officers with a deep knowledge of the music needs of the rank and file members of the organ. Still others are soldiers with a deep knowledge of the sociological and psychological implications inherent to all music composition. The Editorial Board is the court of final authority concerning

published music for Army bands. That it handles its work wisely and well is evident to the student of Army band music.

Salvation Army band music is published in three divisions or journals. The most important of these is the Festival Series Journal. This journal includes band works of major importance and of moderate to great length. Its use is suggested by regular band music festivals, concerts, and other events of a solely musical nature. Overtures, suites, meditations, tone pictures, arranged transcriptions from the standard orchestral literature, instrumental solos and ensembles with band accompaniment, and arranged versions of classical music make up its pages. The journal contains some two hundred fifty numbers. As is so with all of the published band music of the Army, a full score is provided for each number. In connection with the full score, there is a printed guide containing suggestions pertinent to the interpretation of each number. This is an educational procedure that many of our American publishers could adopt to better the performance of their publications.

An International Aspect

The Ordinary Series Band Journal provides a great wealth of band music in every genre available for Salvation Army band use. Literally hundreds of composers have contributed to its pages. It is in this journal that the international aspect of Army music becomes apparent both to the eye and the ear. The journal now runs to some twelve hundred fifty numbers, and from Number 400 on, there is a printed guide to each number that becomes all the more astounding when one realizes the many composers represented. Of particular interest are the marches published in this series. I had not previously known that there could be so many superior march compositions published under one heading. I hope that some future date the Salvation Army may be induced to make these marches available to the general musical world. In so doing, they would make a unique contribution to the field of band music. Other than marches, this journal contains much the same type of music to be found in the Festival series, except that the works are much shorter in length.

One of the newest publications of the Editorial Department is called "The Second Series Band Journals." Works in this series are for a reduced brass band instrumentation. This makes them better fitted for use in the smaller Army bands. An examination of the full score for this series shows the same generally excellent work that is so typical of all Army music. It contains the same type of music to be found in the other journals, but the arrangements are much easier, and the tessitura for the treble brass is not in such a high range. At this writing there are four hundred and fifty numbers in this series.

The basic book used by all Salvation Army bands is the "Band Book for Congregational Singing." This book contains more than two hundred arrangements of hymns, gospel songs, folk songs, and traditional airs. No tries are made to change these, but rather, arrangements that are models of construction, excellently harmonized, filled with contrapuntal writing, and containing many of those uncommon touches that show the work of a master arranger. One of the most aesthetically satisfying

experiences that this author has ever had was to hear some of the great hymn tune arrangements found in this book played by the Chicago Staff Band. In hearing such tunes as "Martin's Medley," "Hybrid," and "The Star-Spangled Banner," it is to become increasingly aware of the power of genuinely religious music when sublime artistic heights are reached in its interpretation. The wide acceptance that this book has in other than Salvation Army musical circles should be the object of much research and shaking and soul-searching activity on the part of American publishers who have, in this field, given us nothing that bears comparison with the Army publications.

Early during the formative period of the Army band, the need was seen for a unionized instructional book containing scales, arpeggios, rhythmic patterns, and some theoretical instruction. The answer, as found by the Editorial Department, was the publication in the early 1900's of a truly astonishing set of drill books called "The Salvation Army Tutorials." These are published for all instruments—the brass band, and may be used either singly or as a union exercise book. The early publication of the book found it years ahead of its time. Indeed, although the language used for explanation is quite archaic, and although there is constant reference to the English crochets, breves, semibreves, and the like, the music is modern and up to date in every respect, both in its approach to the problem of union instruction, and in the educational procedures used in making its meaning clear. Its use over a long period of time as a basic instruction book for the Young People's bands of the Army must be the answer to the virtuous technical proficiency found in so many of the Senior bands.

AMERICAN PUBLICATIONS

In recent years, and by permission of the Editorial Department, other countries than England have become interested in the publication of band music for Salvation Army bands. Leading in this movement are Australia and the United States. In this country band music is published by the Army headquarters in San Francisco, Chicago and New York. The same rules and regulation concerning published music that are observed in England are observed whenever Army band music is published. It is the opinion of this author that the best Army band music in this country is that published by the New York headquarters. Captain Richard H. Leiden, the editor, with the able technical assistance of Erik Leiden (as in previous editions) has produced a splendid series of band works called "Band Music for Evangelism." The compositions of the young American Salvationists to be found in this series are typically American in construction and idiom. The scoring is for a reduced brass band instrumentation; 1st and 2nd cornets, 1st and 2nd Eb alto, 1st and 2nd Eb tenors (trombones), 1st and 2nd Eb tubas. A full score is available.

Mention should be made of two other ventures sponsored by the Salvation Army in the interest of better religious music. One of these is the issuing of photographic records under the Army's trademark, (Regal Records) and another by the top-flight bands of the Army. There are some one hundred recordings now available to Salvation Army musicians. These recordings are made by modern electrical processes and repre-

duce the tone of the brass band eloquently. As the recordings are 16s, they are under the supervision of the Music Department. The recordings, in my opinion, are usually quite faithful to head composer's original intentions. The von this library for study purposes is extremely quite apparent to the Army leaders, and it is expected that the release of will continue until there is a record of depository of all the great band literature produced by the Army.

The other venture concerns the summer music camps sponsored by the Army in the interest of better bands. As this is peculiarly an American project, it can easily be studied by educators who may be interested in Salvation Army music and musicians. First, and secondly, for the year 1949 alone, in 1948 these camps were attended by nearly five thousand young Army instrumentalists. The camps are generally held over a two weeks period, and the instruction is of the highest caliber. Many musicians of prominence in the field of scholastic music have taught in these camps, and are teaching in the courses in theory, ear training and sight-singing, keyboard harmony, composition, and conducting, as well as classes in applied music and band training. There is, to my knowledge, no work comparable to this presently being carried on by any other religious organization.

Another endeavor, sponsored by the Music Editorial Department in London, is a series of correspondence courses for the training of bandmasters. While these courses have some weaknesses to be found in any correspondence course, and while they are not generally in use, they do provide the Army bandmaster with far removed from centers where peasant education may be obtained, with didactic educational outline that has profited immensely.

Again it seems work in the Army is the only religious organization that provides this type of training for its leaders in the field of music.

The Salvation Army also has instrument factories at St. Jodet, artist

England, where instruments are made for the Salvation Army band including the world. As is the case with Army wide

the instrument is sold in the United Kingdom and wide acceptance in America.

It may be due to the fact that the instruments are built in "high pitch," still

wide use throughout England, and are not easily adaptable to the standard pitch used in America.

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of men and women have testified to Mr.

Leiden, a "widower's grave,"

Army bandmaster has sensed a need

to play the right kind of music and right time. What greater power can the

soul have than that? Surely, the Pitts-

of the Salvation Army on this man in

line with that of the greats. The

(Continued on Page 127)

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From an Avalanche of Recordings

(Continued from Page 72)

of the three largest compositions written for a single instrument. It ranks in scope and ingenuity with Bach's Goldberg Variations. Rightfully called a "musical Cosmos," this work offers a wealth of musical experience. One can spend a lifetime with it and not exhaust its wonders. The recording is superb, and after spending years of preparation and thought, is excellently recorded and smooth of surface. Liszt's Sonata, one of the great works of the romantic era, has its pages of banality but one remembers and enjoys the beauty of the music and its movements. Santini, a pupil of Bartók's, has the requisite technique and fluency of finger work to handle this music. His interpretation is happily an objective one, eschewing sentimentalism while keeping the drama and the sequence of mood intact. The boy's playing is excellent. His Italian tenor, Giuseppe Di Stefano, possesses a lyrical beauty which is well employed in two arias from "Mignon" (Victor 12-0529), and the baritone Joel Berglund gives a thrilling rendition of the long aria "Die Freiheit" from "Der Freischütz" (Victor 12-0528).

Among recent vocal recordings, those in Europe and pressed here by domestic Columbia, we recommend: the album of arias from Handel, Bach, and Haydn, well sung by Isabel Baylie (Columbia 780); the arias from "Die Zauberflöte" from "Der Freischütz" (Victor 12-0528); the boy soprano Paolo Silveri (Columbia 72642) and the fine lieder singing of Elisabeth Hoening (contralto) in Schumann's "Die Karlsruhe" and Wolf's "Nur wer die Sonnensucht kennt" (Columbia 17558).

PIANIST: Victor's Twenty-Four Preludes, played by Rubinstein (Victor 12-020) is the pianist's most disappointing Chopin album. As one writer has said, "the playing is good, but the piano playing is definitely off the mark" and this fact, I think, gives it one of flattery, as though the performer made the set in a hurry. The old Cortot album offers more poetry and finesse.

For a few choices, music sets, we would like to recommend the Hoffmann-Polydor performances of two early Beethoven Sonatas—Opus 12, Nos. 1 and 2 (Victor 12-024) is the pianist's most disappointing Chopin album. As one writer has said, "the playing is good, but the piano playing is definitely off the mark" and this fact, I think, gives it one of flattery, as though the performer made the set in a hurry. The old Cortot album offers more poetry and finesse.

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Musical Development

In Ethiopia

(Continued from Page 69)

kind of shepherd's pipe, of six tones; and a stringed instrument like a violin, held on the knee and furnished with one string. Most important, perhaps, are the groups of six vocal music songs which celebrate the sins and misdeeds of the Emperor, valorous deeds of history, religious fervor, and so on. These songs consist of many verses, sung to a repetition, verse by verse, of the same melody. They are sung freely by the people, and are made a regular part of the great religious festivals, celebrated in the capital and attended by the Emperor.

The Traditional Costume

The Ethiopians are Coptic Christians, and are very devout. The festivals are very significant, rich in color, and always include the皇帝—Emperor, in traditional costumes. Complete dignity surrounds the performances, and court etiquette requires that everyone remain quiet and motionless until the Emperor applauds. In this, I think of one work which the Emperor especially loved. He displayed cultivated cathartism of taste among all good music of

School Contests Encouraged

In all schools, the Emperor is a frequent visitor. He honors school holiday programs with his presence, and organizes contests among the students, awarding the prizes himself. I was present when a charming little episode occurred. At one of the Christmas programs, the school children, all clean and neatly dressed, filed into the palace to receive their prizes from the Emperor. Of course, there was great excitement in the streets, and a great, happy, little urchin, seeing the children march in, simply joined them! When the line got to the audience chamber, there was confusion; one of the attendants by the door spied the little ragamuffin and tried to put him out. The Emperor, however, stopped him, and said, "Leave him alone, he is not an outsider, but as an industrious little schoolboy who had earned his prize! That is entirely characteristic of Emperor Haile Selassie.

II European music is taught and performed in Ethiopia quite as it is anywhere else, native music is another story. Here we have an entirely original and characteristic music, with none other in the world. It is not "African" in the sense of being tinged with Negro elements; neither is it Arabic in color. It is unique and unadulterated, springing from traditions that go back to the time of the Queen of Sheba. The music of Ethiopia is extremely beautiful. Ethiopian music is extremely beautiful. It is based on a six-tone scale (G, D, E, F, G, A) and the most favored intervals are the fourth, the fifth, and the sixth. Since any music derives its pattern from the most frequently used intervals, this is important to note. We have many forms of music, including, I might add, some that are very famous, such as the "Folk Dances" of Ethiopia. These dances are very rhythmic, and some of them have a definite character. The recording is an abridged version using the same Negro cast that originally performed the opera in 1934, with the composer conducting the orchestra. The enthusiasm of the participants is conveyed to the listener, though perhaps not so forcefully, in the recorded version as it was in the theater.

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The World of Music

(Continued from Page 125)

contest is open to citizens of the United States. The closing date is September 1, 1949; and all details may be secured by writing to Mr. Russell G. Wittenberg, Pennsylvania College for Women, Pitts-burgh, Pennsylvania.

for mixed voices, to be sung for the first time in the United States. The closing date is May 10, 1949, under Vernon Detar, organist and choirmaster. The text to be used is that of Psalm 24, "The earth is the Lord's," in the version found in the Episcopal Book for Common Prayer. The closing date is March 25th, and all details may be secured from the Secretary, Church of the Ascension, 12 West Eleventh Street, New York City.

A PRIZE of one thousand dollars is offered by the Trustees of the Paderewski Fund for the best quartet to quintet for piano and strings reading within one month of the competition. The closing date is April 15, 1949, and full information concerning conditions of the competition will be sent upon request addressed to the Secretary of the Paderewski Fund, 290 Huntington Avenue, Boston, Massachusetts.

AN ANNUAL COMPETITION for orchestral compositions by American composers under the age of thirty-five is announced by Emanuel Vardi in New York City. Known as the "Young American Composer of the Year" competition, it will be conducted in conjunction with a special series of concerts by the young, promising soloists to the music. Here are a few bars of native melody, which I have arranged (and I am proud to be the first to have carried these fine melodies outside Ethiopia):



Ethiopian music is both vocal and instrumental. The chief instruments are a

MONMOUTH COLLEGE, Monmouth, Illinois, announces an award of one hundred dollars for the best setting of a pre-scribed metrical version of Psalm 90 for congregation singing. The closing date is March 25th, and all details may be secured from the Secretary, Church of the Ascension, 12 West Eleventh Street, New York City.

THE NATIONAL FEDERATION of Music Clubs announces the seventeenth Biennial Young American Composer Competition, which will take place at the Twenty-fifth Biennial Convention in Dallas, Texas, March 27 to April 3, 1949. One thousand dollar prizes are offered in four classifications: piano, violin, voice, and organ. Preliminary auditions will be held in the various states and districts during the spring of 1949. National auditions will be held in the fall of 1949. Details concerning the competition, the application forms, and the deadline for submitting manuscripts is February 28, 1949. All details may be secured from Mr. Thomas H. Hamilton, Monmouth College, Monmouth, Illinois.

THE CHURCH OF THE ASCENSION, New York City, offers an award of one hundred dollars for an original choral work

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